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NEW YORK, SATURDAY, MARCH 21, 1931

WHOLE NO. 2658



GERTRUDE WIEDER

American Contralto

Who will give Recitals this Spring in London, the Hague, Berlin, and Vienna

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THE CIVIC MUSIC ASSOCIATION OF LA PORTE, IND.,

organized under the Plan of the Civic Concert Service, Inc., with Dema E. Harshbarger as its president and originator, has been presenting artists in concert for the season 1930-31 in the new Civic Auditorium. This was given by the late Maurice Fox to the citizens of La Porte because of his whole-hearted interest in musical and civic affairs.



AUDRAY ROSLYN,

AUDRAY KONLYN, young American pianist, who has just returned from a series of brilliantly successful concert appearances in Germany and Holland. Miss Roslyn will be heard in recital at Town Hall, New York, Saturday afternoon, March 28, in a program of Bach, Schumann, Rachmaninoff and Chopin music.

JOHANNA GADSKI,

distinguished dramatic soprano, who brings to a close her third season with the German Grand Opera Company this week at the Mecca Temple, where she will have sung Isolde and Bruennnhilde, in Die Walkure and Goetterdaemmerung.





MME, ADA SODER-HUECK and her artist-pupil, Rita Sebastian, en route to Ber-muda for a brief rest in the midst of a busy season. Miss Sebastian's rich, contralto voice is especially well known to New York music lovers.

WILLIAM ARMS FISHER, who remains in charge of the Boston headquarters of the Ditson Company.

GAETANO VIVIANI, MRS. VIVIANI, AND LITTLE GLORIA, thotographed on the steamship Augustus on their recent return to Italy after Mr. Viviani's successes in America. On a recent appearance at Padova, the distinguished artist received encomiums from the daily, Il Veneto, which commented that he colored with notable effect and with tasteful phrasing the various arias entrusted to his role.

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London Has Sunday Concerts Again

Halls Take a Chance on Opening While Parliament Thinks It Over-Novelties by Hindemith, Stravinsky, Pizzetti, Casella Heard-Stravinsky and Casella Conduct-American Sonata Has Radio Premiere-Recitals

London.—The attempt of the national kill-joys to make the famous English Sunday even duller than its reputation appears to have failed. The Blue Law of 1781 hasn't been amended yet—things do not move so fast in Westminster—but the amendment is a foregone conclusion. So the concert hall proprietors have followed the example of their less timorous brethren of the cinema, and have reopened their doors after one com-

propretors have followed the example of their less timorous brethren of the cinema, and have reopened their doors after one completely silent Sunday.

Seaside resorts, where the boredom is especially deadly at this time of the year, have yielded to the clamor of the unfortunate inmates, and music has been restored in the hotels. It is also being restored in the municipally owned pavilions, where they provide what is euphemistically called amusement to those in search of health.

What made the position ridiculous was of course, the fact that the broadcasting of music went on unhindered; for aerial waves were not covered by the Sunday Observance Acts of the eighteenth century. So the government, which threatened to cancel licenses because theaters supplied Sunday music to their patrons, was handing out the same commodity over the air.

BEECHAM PLUS FURTWÄNGLER

BEECHAM PLUS FURTWÄNGLER

In London the reopening was celebrated by two orchestral concerts on the same day—Sir Thomas Beecham and the London Symphony at the Albert Hall, and Dr. Furtwängler with the Berlin Philharmonic at the

Sir Thomas has not been heard in London for some months, so that his concert with the London Symphony Orchestra was in the nature of an event. In a program which opened with Mendelssohn's Hebrides Overture, his characteristic touch was most evident in La Chasse Royale from Berlioz' Les Troyens. Here he thoroughly enjoyed himself giving the audience and orchestra a full Troyens. Here he thoroughly enjoyed himself, giving the audience and orchestra a full display of all his quaint tricks and mannerisms, but nevertheless (or perhaps therefore) producing a performance of rare beauty and delicacy, especially in the tone of the strings. The Cesar Franck Symphony and the Meistersinger prelude both were finely played, though the hall is notoriously evil in its distortion of brass passages such as are numerous in the symphony.

Furtwängler and his crack Philharmonic men have now made so solid a place for themselves with English middle-class audiences that no amount of critical carping will

themselves with English middle-class audiences that no amount of critical carping will keep the crowds away. The fever has, moreover, spread to the provinces, and the Berliners are being heard in a different city every day for a week. The Queen's Hall was packed and there was the usual shouting after Brahms' E minor symphony, despite a tempo which turned its smugness into istolidity.

HINDEMITH VS. STRAVINSKY IN ONE ROUND Two novelties, by those two professional buffoons of modern music, Hindemith and Stravinsky, were heard on successive days, and by much the same sort of audience—an

audience utterly nonplussed by the slick audacity of the music, but too polite to withhold applause. Of the two I preferred Hindemith, whose News of the Day overture is frankly amusing and illustrative, without pretensions to neo-classic superiority.

Stravinsky's Capriccio for piano and orchestra (with the composer at the piano) unites an utterly academic formalism with the vulgarity of the café-chantant. Jazz, that demodé refuge of the modernist a tout prix, is not absent, but Gershwin could have done it better. This work has all the earmarks of a hack job.

Stravinsky, who at the close of the concert (one of the Courtauld-Sargent series) conducted his Fire Bird suite, seemed in every way a bigger man than the Stravinsky who played the Capriccio; his conducting, in fact, was a pleasant and exhilarating surprise.

Pizzetti's Summer Sedative

PIZZETTI'S SUMMER SEDATIVE

PIZZETT'S SUMMER SEDATIVE
Ildebrando Pizzetti's Concerto dell'Estate
(in reality a three-movement symphony)
provided a well-sounding but essentially unsubstantial piece de resistance at a concert
of the Royal Philharmonic Society conducted
by Alfredo Casella. Eclectic in matter and
old-fashioned in manner this "first time in
England" is likely to have few repetitions.

Another novelty—or near-novelty—at this

Another novelty—or near-novelty—at this concert was Casella's own La Giara, originally a ballet, conducted by the composer in a concert of the Royal Philharmonic Society. a concert of the Royal Philharmonic Society.
It had a genuine success, and deservedly
so, for, like the Hindemith overture and the
Fire Bird suite, it has no high-brow pretensions; illustrating a given situation, or
reflecting as it does a picturesque background without eschewing romantic allusions, and making the best rather than the
most of modern orchestral resource.

Casella also played a rarely heard classic, Cimarosa's overture to II Matrimonio Segreto, and with those two brilliant soloists, Ethel Bartlett and Rae Robertson, provided the chief attraction of the evening, Bach's concerto for two claviers.

Mossolov's Iron Foundry

Mossolov's Iron Foundry
Novelties being the order of the day, the
B. B. C. Orchestra provided at once the most
novel and the briefest of the lot, namely,
Alexander Mossolov's Iron Foundry, billed
here as The Factory—the Music of Machines.
It is a clever bit of realism, the closest
transmutation of noise into music yet attempted, so far as I know. As art it may
have no value at all, but it is an exciting
piece of musical workmanship which succeeds where Honegger's Pacific fails. Or is
it only because Pacific is five years old?
Two choral premieres were heard both in

Two choral premieres were heard both in the concert hall and on the air, without, however creating more than a momentary flutter. One was Dame Ethel Smyth's The Prison—a setting of fragments from a book written (Continued on page 27)

Clairbert's New Triumphs

BORDEAUX.—Clairbert has had tre-nendous triumphs at Monte Carlo and this city and is giving a series of sup-plemental performances now, includ-ing Lucia. Her success has broken all precedents, and she has been asked to return again.

Gigli With NBC

The NBC Artists Service announces that Beniamino Gigli will be under their exclusive management next season. This organization is now booking him for a concert tour covering such time as he is not appearing at the Metropolitan Opera House. He will also be booked for radio broadcasts over the networks of the National Broadcasting Company.

Rosenthal Wins London Anew

London.—March 16, 1931, (by cable)—The reappearance of Moriz Rosenthal in London was a sensational conquest of almost fantastic nature accompanied by extraordinarily enthusiastic press reviews and unequivocal public triumph.

Gigli Receives Medal

At the second performance of Iris at the Metropolitan Opera House on March 16, Gigli again impersonated the role of Osaka. At the close of the performance the tenor was presented with a gold medal by the Metropolitan Chorus in honor of his celebration of his tenth season with the opera company. The medal was accompanied by a signed address bearing the names of 106 members.

New Position Created for Stokowski

The Philadelphia Orchestra Association announces that it has completed its plans for the coming season, and that its concerts will be conducted by Leopold Stokowski, Arturo Toscanini, Fritz Reiner, Bernardino Molinari and Alexander Smallens.

It was the desire of the directors that Ossip Gabrilowitsch, who has for the past two years been co-conductor of the Philadelphia Orchestra with Mr. Stokowski, be en-

(Continued on page 28)

Philadelphia to Lose Gabrilowitsch

Ossip Gabrilowitsch, conductor of the De-Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra and joint conductor with Leopold Stokowski of the Philadelphia Orchestra, will be unable to continue in the latter capacity during the season of 1931-32. The management of the Philadelphia Orchestra wished to secure Mr. Gabrilowitsch's services for October and November, but to this Detroit would not consent, owing to the fact that such an arrangement would interfere with the fall concerts and regular annual tour of the western orchestra. The Philadelphia officials then proposed that Mr. Gabrilowitsch conduct their organization in December and January, but

ere unable to reach an agreement with

were unable to reach an agreement with Detroit.

This season Mr. Gabrilowitsch has headed the Philadelphia Orchestra for the months of January and February and will continue until March 23. During this period he has conducted the regular Philadelphia appearances, all the concerts on tour, including the New York engagements on alternate Tuesdays, and presented as solosts Sigrid Onegin, Harold Bauer, Beatrice Griffin, Mieczeslaw Münz, Myra Hess, Olga Samaroff. March 13, 14 and 16 Mr. Gabrilowitsch led the orchestra, with chorus and soloists, in three performances of Bach's St. Matthew Passion.

Chicago Musical College Free Scholarships

The Chicago Musical College is the first of the independent schools of music to endorse the idea of music-student exchange with Germany. On May 16, alumni of the college, who during the past seven years have earned the working degree of Master of Music (majoring in piano) will assemble in Chicago for a friendly contest, the winner

of Music (majoring in piano) will assemble in Chicago for a friendly contest, the winner of which will be invited to spend an entire school year at one of the important German conservatories of music, beginning next fall. The contestants will have to play a short program from Bach to Debussy.

This exchange-scholarship will permit the fortunate winner to review the entire study of music so far accomplished in the light of completely different surroundings and influences. The foreign atmosphere, of which so much is always spoken and of which there is so little understanding, is bound to have a most beneficial effect upon the young artist-student, who will return home with

broadened general ideas, with an augmented understanding of foreign psychology and with a true appreciation of German art of the past and the present. The German exchange-student will arrive in Chicago in September to follow a complete degree course at the Chicago Musical College, majoring also in piano. In this way, a gifted European musician comes under the influence of American master-teachers.

American master-teachers. Both the German and the Chicago Musi-Both the German and the Chicago Musical College exchange-scholarship cover tuiton, room and board. Student rates on ocean liners are very low, which makes this fellowship a most worthy goal for young musicians. The jury on May 16 will include some of America's foremost musicians. So far, Mme. Olga Samaroff and Dr. Howard Hanson have consented to act as judges. The policy of the Chicago Musical College is one of progressive and constructive leadership.



GIGLI AS OSAKA

in the recent revival of Mascagni's Iris at the Metropolitan Opera. The tenor interpreted the role which on previous occasions had been sung by Caruso. As has become proverbial with Gigli, he thrilled the enthusiastic audience.

Cause and Effect in the Singing Voice

by Edmund J. Myer

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The vocal profession is today technically just about where it has been for a century or more; the same conscious, local, unnatural artificial things are resorted to as of old.

Music in all other forms has advanced with the progress of the age; the interpretive side of the vocal profession is up to date, but technically it is and has been in a static condition. Witness the fact that a very great percent of the singing we hear has no tonal beauty, no emotional fascination or power; is purely physical singing.

We even hear at times so called great artists, gifted with naturally great voices; singers who have had fine musical training, but whose singing suggests such a result as would be produced if a great pianist should play upon a poorly constructed instrument.

The important question is, how is this to be accounted for?

It is simply a question of cause and effect

It is simply a question of cause and effect

The vocal profession is, and has been, as a rule, trying to train both the singing and the speaking voice by conscious, local, direct manipulation of muscle. This is a violation of nature's laws—the very opposite of nature's dependent of the very opposite of nature's dependent.

course, there are and always have been

Or course, there are and always have been marked exceptions to this prevailing rule.

There is nothing in the wide world, in the sciences, the arts, in instrumental music, in the sports, in anything that requires such correct technical training as does the voice, in which the attempt is made consciously, locally and directly to manipulate muscle.

CAUSE AND EFFECT, OR RESULT

The cause we have already given; the result is, many grave outstanding errors. We will consider a few of the major errors of the profession.

THE FIRST GREAT ERROR

Conscious local breathing, the prevailing breath of the singing world, may be called the first great error. The conscious local breath is an unnatural, artificial breath and strives immediately to escape; automatically, every muscle of the body contracts more or

less in order to retain this breath and use it. This means contraction of the entire being, and especially of the muscles of the throat.

Contraction in any form is the enemy of the voice; it makes absolute freedom of tone impossible, and freedom is the first great fundamental principle of artistic singing.

We read articles on the subject of breathing in singing, and they all tell about the same story, differently worded. Some of them tell what to do, but never how to do it. It is very evident that the science and art of correct breathing in singing is an unknown quantity, in a practical way, to the average writer on the subject.

Occasionally we find a breathing exercise given, but such exercises teach, without exception, conscious inhalation and conscious, local exhalation; and thus they develop a habit which soon becomes the master instead of the servant of the singer.

THE SECOND GREAT ERROR

THE SECOND GREAT ERROR
Under the head of the second great error comes conscious, local control. This is the result of the static condition of the singer and, of course, of conscious, local breathing. In order to retain and use the breath, as before stated, every muscle of the body, and especially those of the throat, are more or less contracted and hardened; under such conditions the free flow of the voice is impossible. Thus the singer is forced to compel the voice, instead of enjoying the privilege of inducing it. lege of inducing it.

THE THIRD GREAT ERROR

Singing with the throat, the larynx, is the ird great error. The larynx was never ade to sing with: it was made to sing

through.

There are only two ways to start tone; the prevailing way is with the throat, the larynx. This is absolutely the wrong way. The stiff, set, static bodily condition of the average singer and conscious local breathing compel this way, or at least induce it. There is nothing else the poor singer can do.

The FOURTH GREAT ERROR

The fourth great error is consciously and

locally shaping the mouth to form the vowels and articulate the consonants; this is a serious violation of natural laws.

Voices thus trained, and their number is legion, usually have two or three kinds or qualities of tone. The flute sounds, the reed sounds and the open or arched sounds differ very materially in color and quality. Thus the vowels are differentiated instead of equalized in every way. Every attempt to shape and control locally the mouth, the lips and the tongue is a serious interference with the freedom and beauty of the tone. It means conscious, local effort, and makes pure, artistic tone and diction impossible.

The Fifth Great Error

THE FIFTH GREAT ERROR

The Fifth Great Error

Listed as the fifth great error is the attempt consciously and locally to place the tone forward and up. The result is always a pushed voice, and a pushed voice is never correct, for every true condition of tone is more or less disturbed or prevented.

No one can push or place an air current. Instead of placing the tone they simply push the larynx up and forward. A forward, high tone, it is true, can be thus acquired, but it is always a keen, hard, reedy sound, with no color, quality or fascination possible; it is purely physical singing.

The Sixth Great Error

THE SIXTH GREAT ERROR

THE SIXTH GREAT ERROR

Physical reinforcement is the sixth great error. Every tone sung by the human voice is a reinforced sound. The tone made by the vocal cords alone would be like the sound of a piano string without the sounding board. There are three major ways to reinforce tone, and many minor ways. The physical way is the common, the unmusical way, and yet it is, as a rule, the prevailing way.

The singer must have strength, but it must become his servant, not his master. Con-

become his servant, not his master. Conscious, local, physical strength or effort to reinforce tone means that the physical dominates everything. It means purely physical

All of the above great vocal errors are largely the result of wrong direction of thought. It is a question or a condition in

Interesting Novelty for Fourth Rhenish Music Festival

Rhenish Music Festival

Berlin.—An interesting novelty which will be performed at the fourth Rhenish Music Festival—to be given in Essen from April 10-12 under the directorship of Rudolf Schulz-Dornburg—is Karl Hermann Pillney's Von Freitag bis Donnerstag (From Friday to Thursday). It is written on a text by Bruno Schönlank, and includes a speaker, a speaking chorus, singers, dancers, a film, melodrama, songs and popular hits. It will be preceded at the festival by another work of Pillney's, namely Divertimento for piano, speaker and chamber orchestra.

T.

every case, of the physical dominating the mental and the emotional. (Continued in next week's issue)

Juliette Lippe for Covent Garden

A cable received by S. Hurok, manager of Juliette Lippe, announces that this American soprano has just been engaged by Bruno Walter, of the Royal Opera, Covent Garden, London, to sing leading roles with that or-



JULIETTE LIPPE

ganization. The London opera season opens April 27, and Miss Lippe, best known in this country for her splendid interpretation of the Wagnerian roles, will sing the parts of Isolde, the Brunnhildes, Sieglinde and Elsa in the English capital. At the conclusion of her London engagement, the soprano will be heard in concert throughout central Europe and then return to America for a coast to coast concert and recital tour. for a coast to coast concert and recital tour.

Mme. Jeanne Soudeikine Sings Daniel Wolf Compositions

Mme. Jeanne Soudeikine Sings
Daniel Wolf Compositions

At the Belmont Theatre recently a recital of compositions by Daniel Wolf was presented before a large and thoroughly appreciative audience. Mme. Jeanne Soudeikine, dramatic soprano, and Terry Horne, dramatic tenor, were the artists. Mme. Soudekine, whose New York recital brought forth praises from the press which have seldom been accorded any vocalist, sang five songs by Mr. Wolf, with lyrics by Bliss Carman. Daniel Wolf was at the piano. In these the singer displayed artistry, charm, and beautiful tone coloring. A duet with Mr. Horne was most interesting and melodious, with a soaring climax. The second group of songs which Mme. Soudekine gave consisted of By the Greening Corn, Arthur Inman, Fireflies, Sum Nung, and Lotus by Au-Young the last named being repeated. An aria, Invocation to the Nile, from the Queen's Enemies, showed to great advantage the beautiful quality, dramatic intensity, and wide range of Mme. Soudekine's voice.

Terry Horne added to the artistic evening with his excellent renditions of When Brown Eyes Looked in Eyes of Blue, by Catherine Chisholm Cushing, Only a Word, by Jesse Buchannan and One Night and You, by Roma Wyles. Daniel Wolf, concert pianist and composer, played Prelude in B Minor, Indian Dance and Variations on a Theme from Puccini's Turandot, with his usual brilliancy, fine technic, and artistic interpretation. Mme. Soudeikine's only teacher is Maude Douglas Tweedy.

Meisle Sings in Germantown

Meisle Sings in Germantown
Kathryn Meisle, contralto, of the Chicago
Civic Opera Company, recently appeared in
Germantown, Pa., in the second of a series
of concerts arranged by the local Community
Concert Association. Miss Meisle's program
included music by Haydn and Purcell, Russian and German songs, operatic arias by
Gluck and Saint-Saëns and modern compositions by Homer, Manning, Delibes and
others. One of the most successful numbers
was God's Plan, by Solon Alberti, her accompanist. Many encores were necessary.

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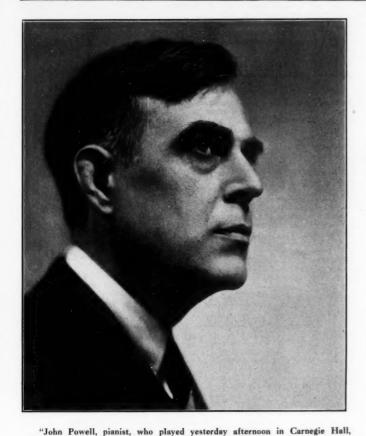
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Announcing John Powell in a Recital Program Which Will Include His Famous Suite

"AT THE FAIR"

SKETCHES of AMERICAN FUN for PIANOFORTE

1. Hoochee-Coochee Dance

3. Merry-go-round

- 2. Circassian Beauty
- 4. Clowns
- 5. Snake-Charmer
- 6. Banjo-Picker

In Vienna, John Powell, homesick and longing for his native land, composed the six delightful little numbers, comprising this suite which expressed his boyhood recollections of the sights and marvels of the old-fashioned County Fair.

Many of these numbers have become widely popular and there has been an insistent demand for Mr. Powell to include the entire suite on a recital program, which will also comprise his individual and interesting renditions of the great master-works of piano literature.

Steinway Piano

Duo-Art Recordings

"John Powell, pianist, who played yesterday afternoon in Carnegie Hall, demonstrated his rank among the artists of substantial and significant position before the public of today by his interpretations of various music." Season 1931-32 now booking -Olin Downes, N. Y. Times. Exclusive Management: WM. C. GASSNER (The Concert Guild) Steinway Hall 113 West 57th St. New York

Foreign News in Brief

ROYAL ALBERT HALL CELEBRATES ITS DIAMOND JUBILEE

DIAMOND JUBILEE

London.—An event of unusual interest will take place on March 29, when the Royal Albert Hall will celebrate its diamond jubilee by a mammoth concert, sponsored by the Daily Mail. Three of the best-known orchestras in London will combine to make one gigantic orchestra of about 275 musicians, the British Broadcasting Corporation's Symphony Orchestra, the London Symphony Orchestra, and the New (formerly the Albert Hall) Symphony Orchestra. The conductors announced to take part in this concert are Sir Henry Wood, Dr. Adrian Boult, and Dr. Malcolm Sargent. The profits will be given to the Musicians' Benevolent Fund.

British Music Festival an Artistic

BRITISH MUSIC FESTIVAL AN ARTISTIC

AND FINANCIAL TRUMPH

LONDON.—The interesting experiment of a festiva! of all-British music, which turned the attention of musicians to the south-coast town of Hastings at the end of February, was justified by a complete artistic and financial success.

The leading spirit of the enterprise, Julius Harrison, successor to Basil Cameron as conductor of the Municipal orchestra, was publicly thanked by the Mayor of

Hastings at the concluding concert for his large share in the success of this event.

J. H.

OPERA COMPANY ABANDONS TOUR OWING

OPERA COMPANY ABANDONS TOUR OWING TO TRADE DEPRESSION

LONDON.—The venerable Carl Rosa Opera Company, which has toured the English provincial towns for over sixty years, has been forced to abandon its spring tour owing to the continued trade depression. A short London season at the Lyceum Theater has been arranged instead, opening on March 9.

J. H.

VETERAN VIOLINIST UNABLE TO ATTEND PREMIERE OF HIS OPERA

BRUSSELS.—The famous violinist, Ysaye, will not be able to attend the first performance of his new opera, Pierre le Houilleur, at Liege, owing to the after-effects of a serious operation undergone some months ago. He is receiving special electrical treatment in a nursing home here to cure his lameness.

LONDON CONCERT HALL BURNED LONDON CONCERT HALL BURNED

LONDON.—The People's Palace, Mile End
Road, the chief concert hall in the East
End of London, has been almost entirely
gutted by fire. Most of the surrounding
offices and buildings were saved by the
efforts of seventy fire brigades which were
called to the scene, but the large "Hall
of Queens," so-called because it contained
statues of fourteen of the queens of England, was burnt out, the only queen whose
statue remained undamaged being Queen
Victoria.

German Grand Opera Opens in New York

The German Grand Opera Company, J. J. Vincent, managing director, opened its New York engagement of a week at Mecca Temple on Monday evening, March 16. Tristan und Isolde, with Johanna Gadski, Marie von Essen, and a new tenor, Carl Hartmann, in the principal roles, and Max von Schillings, conductor, was heard by a large audience. A detailed review of the week's performances will appear in the MUSICAL COURIER, review of the week's performances will appear in the MUSICAL COURIER, issue of March 28.

Grace Hofheimer Pupils Heard

On February 16 and 23, Grace Hosheimer presented two more of her students of high school age in solo recitals. Esther Puch-koff played the Mozart E flat concerto, a Bach prelude and fugue, some Brahms, Ravel and Debussy, giving as encores two Chopin mazurkas. Esther possesses a clean technic and good tone, and she is an analytic rather than a poetic player, but interesting nevertheless.

Josef Greenberg is a talented lad who Josef Greenberg is a talented lad who shows marked improvement in tone coloring since his last recital in May. He played the Mozart D minor concerto, a Bach prelude and fugue, two Chopin preludes, and the ballade of Debussy. This last had to be repeated. As encores he added the Albeniz tango and a Chopin prelude.

Miss Hofheimer believes that there is great necessity for the student recital, and insists that those of her students who hope for careers, must prepare entire programs, as a means of gaining the experience which will stand them in good stead when the professional test must be met.

Onegin's Record

Onegin's Record

Onegin is the only artist to sing three consecutive seasons in Winnipeg, according to Fred M. Gee, local manager, who wired the Metropolitan Musical Bureau, as follows: "Gratified to learn Onegin able to sing here next season. Kindly send contract. Onegin sang superbly and repeated triumph of her previous appearance last year. This is the first time any artist has been engaged to appear Winnipeg three consecutive seasons."

Three days previously, Mme. Onegin was soloist with the Detroit Symphony Orchestra, a re-engagement from last season. Her triumph may be read in the headline of the Detroit Evening Times: "Onegin's Perfect Voice Thrilled Symphony Orchestra Audience."

Muse Onegin's itinerary will lead her

ence."

Mme. Onegin's itinerary will lead her back to New York for her second and last recital of the season in the Town Hall, Sunday afternoon, March 15, after which she will have two weeks of concerts before returning to Europe.

Her three months' tour this season was fully booked before she arrived, allowing for orchestral appearances with the Philadelphia, Detroit, and Minneapolis orchestras.

Clay Küzdö Scholarship Contest Held

On March 14, at the studio of Mme. Clay Küzdö, fifteen vocal students vied for one full and two partial scholarships offered by this well-known teacher of singing. A jury composed of Dr. Hugo Felix, composer, Mrs. Maximilian Pilzer, James Liebling (of the MUSICAL COURIER editorial staff), George Bauer, and Edwin Cahn selected the three witners.

winners.

The first prize, a full scholarship, was awarded to Gena Rom, who sang a Russian song, with the original text. Miss Rom, who has had no vocal instruction whatever, displayed a sympathetic soprano voice of much promise and much natural taste.

The two partial scholarships went to Rose

The two partial scholarships went to Rose Newman, soprano, and Eli Scheffer, baritone. Miss Newman sang Mozart's "Das Veilchen" (The Violet), and Mr. Scheffer gave the Dio Possente aria from Gounod's Faust.

Musicians' Club's Annual Dinner

Musicians' Club's Annual Dinner
On March 25, the Musicians' Club of New
York (Henry Hadley, president) will hold
its annual public dinner at the Hotel Astor.
Among the speakers promised are Dr. John
H. Finley, Cosmo Hamilton, Rubin Goldmark, M. H. Aylesworth, Channing Pollock,
Dr. Walter Damrosch, Dr. Louis K. Anspacher. Further information and tickets may
be obtained from W. LeRoy Coghill, 530 3d
Street, Brooklyn, telephone South 8-7145, or
at the Musicians' Club, 10 East 34th Street,
New York.

Szigeti Scores in Vienna

VIENNA.—Szigeti scored here in a concert of novelties given by the Vienna Symphony, under Jirak, culminating in the newly discovered Bach D minor concerto and Bartok's rhapsody. The public insisted on a repetition of the Bartok finale.

The New Life in Music An Informal Talk on Creative Study and Teaching

By T. Carl Whitmer

This new art life is a vital life. It stands for interest as against dullness and apathy. It is creative instead of reproductive. The new age is the age of entire freedom of expression. That everybody knows. But that



T. CARL WHITMER From a drawing by Helen C. Whitmer.

freedom is coupled with a great responsibility that may modify its expression.

Youth in all ages has usually thought that freedom to express self meant only hectic volcanoing, and has promptly forgotten the laws of relationship to others, relationship to simplicity of thought and feeling, relationship to the basic laws of the fine arts. Study the great art of the past and see how simple it is in result and how slow of attainment. Inclusive musicianship is also a fundamental of your musical life. Singers are especially prone to believe that a fine voice is the fulcrum to success, but that is only the beginning. Somebody's musicianship is back of you: your director's or your coach's.

An open mind, free to receive impressions from all sources and all periods—this is as fundamental as your individual progress. The springs of inspiration, the innumerable sources of stimulation, never dry up. If they seem to, that is just because you are drying up and no longer can receive them; no longer are sensitive. But the stress I wish to make is that our impressions must be used. They must come out in your life and art.

Know thoroughly the heights and depths

and art.

Know thoroughly the heights and depths of your chosen art, keep in good mental and physical condition, develop mind, heart and technic, and you need not worry about your inspiration. When you have an engagement you will be ready. All of us have known those who worked hard only when an engagement loomed in sight. You know also what happened to the second engagement: there wasn't any!

And then about imagination. Without it, your singing, your playing, your composing.

there wasn't any!

And then about imagination. Without it, your singing, your playing, your composing, your conversation will be as lacking in interest as a body without life and movement, as colorless as a gray day, as husklike as an old gourd. The development of your imagination is at the bottom of your creative life. This is the true generating source. This determines your final victory in your art. We have another creative factor in art and life, and it, too, can be developed. I refer to a sense of humor in its best sense. It is a true leavener of art values. Heaviness never yet has borne a man aloft. You see, the soul of an instrument is you. Many will remember in Germany the great Wuellner, the "singer without a voice," as he was called by many, and his miracle producing effects. One forgot completely the absence of a rare voice in the presence of a rarer personality.

And then, you must save yourselves from many results of the new education, namely, the radio method; which, while it informs, destroys your powers of concentration and snatches away in an especially fast jiffy your right to reflect upon things. It may even disintegrate your powers of aggression, for it does all for you and you may become inert from being helped too much. While you find the wave-length you may lose the precious boon of individual life and thought.

Detroit Schubert Memorial Con-

Detroit Schubert Memorial Concerts Sold Out

The Schubert Memorial Committee of Detroit, Mrs. Henry E. Bodman, chairman, renort sold out concerts in the local series. This committee, carrying out the essential Schubert Memorial principle of having the young artists heard by a representative audience, refused to sell subscription tickets to those who did not intend to be present.

DOROTHY GORDON

BOSTON, MASS., FEBRUARY 14 AND 28

YOUNG PEOPLE'S CONCERT HOUR

With

ERNEST SCHELLING

AND BOSTON SYMPHONY ORCHESTRA PLAYERS

Songs to Suit the

Children's Hour

Children's Hour

Children's Hour

Children's Hour

One bird does not make a summer, but (to turn to a second proverb) a single straw shows which way the wind is blowing. For some years certain concerts for children have been held at the hour of eleven on Saturday morning. Last Saturday morning and the children at the hour of eleven on Saturday morning. Last Saturday are the character was given. The program-sheet carried the significant line, "Young People's Concert Hour," beneath the name of the artist, Dorothy Gordon. One can only speculate as to the strength of this "was will find things to the strength of this "was will find things to the week which Mr. Schelling as many gaince begun to make into a "Young People's Concert Hour," That the place was not Jordan Hall but was the Repettory Theater, seemed to matter not to the young folks. The casual eye gave evidence that the place was filled. The particular feeling which "senses" such matters, informed one that these youngsters were having an exceedingly good time, were probably profiting not a little.

Miss Gordon, after a few well chosen sentences about the nature and origin of folk-songs (for this was to be a morning of such songs and ballads) announced that the company was to go on a trip through Europe and eastern North America. By the character of the songs, but even more by slight changes in costume, Miss Gordon made entirely clear just exactly what country was being visited. A large plaid shawlover an English peasant's costume and we had all gone from England to Scotland. The removal of a wig of flaxen hair, and we had gone from Alsace into the Provence; then the addition of colorful scarf and apron, the hanging of large rings from the ears brought us to Italy. And the removal of this particular brand of finery by the deft rouch of a single button, to gether with the careful adjustment of a black manifila spelled Portugal. A fugehosp-skirt disearch were provided oppoprunity for one more colorful costume of more than passing interest. The travels over, we



to the children more distinctly. Yet Miss Gordon was not merely reciting in musical tones, she was not using the questionable "parlando" of many a singing actor in the lighter musical forms; Miss Gordon was singing, really singing. Most singers of "art-song" can in this learn more than one lesson from her.—Boston Evening Transcript, March 2, 1931.

Her interpretive talent and the appealing nature of her program won her cordial applause.—Boston Sunday Globe, March 1, 1931.

plause.—Boston Sunday Globe, March 1, 1931.

Miss Gordon's voice is very well adapted to this type of song. Her enunciation is fine and the lyric quality of her singing charms and pleases. Simply she sings and interprets by gesture and dance. In doing so she graps the spirit of the folk whose song she is singing, as she dons the costomer of the folk whose song she is singing, as she dons the costomer with the shahar with her listeners her knowledge rather was she talks. During the group of continental songs she nivites suggestions as she talks. During the group of continental songs she paused that the youngsters might sing a round, which they did were she could not whistle—probably because of the ethics of the song—she called her audience to help her. This they did with gusto.—Boston Herald, March 1, 1931.

Boston Herald, March 1: 1972.

Miss Gordon was clever in her way with the children and with the songs. Not the least interesting part of her presentations with the deft changes of costume on stage in the chief charmes of the audience. And yet the chief interest the chief interest in the charm of the song, the charm with which it was presented.—Boston Evang Transcript.

Miss Gordon's folk song—she sang them in costume—pleased the children greatly.—Boston Herald.

Dorothy Gordon sang with charm of voice and manner and in costume to suit the piece, folk songs from Bavaria, Alsace and Spain.—Boston Sunday Post.

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(Knabe Piano)

Yeatman Griffith Artist Scores in Minneapolis

Frederick Millar, noted English basso of New York City, won an ovation at his return engagement with the Apollo Club of Minneapolis, February 10, at the con-cert in the Lyceum Theater. Mr. Millar's



YEATMAN GRIFFITH ratulating Frederick Millar on his re-success with the Minneapolis Apollo Club.

success as an oratorio and concert singer, both in England and America, is one of long standing. In the accompanying snapshot he is seen with Yeatman Griffith, American master of international note, with whom Mr. Millar studies and coaches in New York City.

Victor Nilsson in the Minneapolis Journal commented: "O Caesar, Great Wert Thou, from the King's Henchman, was crisply and in every way capitally done both by chorus and the two soloists, Frederick Millar, the great basso, and E. J. Beckstrom, able tenor soloist of the club membership. Mr. Millar, heard with the Apollo Club in 1927, again documented himself as a very gifted and capable singer. His first appearance was made in four well chosen art songs representive of as many musical epochs, each done with deep understanding of their character and merit. Mr. Millar's skill and individuality as singer brought him much appreciation and the audience several extra numbers."

The Minneapolis Tribune said: "Mr. Millar displayed a voice of great range and equal flexibility. In the Secchi Lungi Dal Caro Bene and the unfamiliar Nasce A Bosco (Handel) the singer knew what he was about and built up his contributions with regard for their true significance. Der Erlkoenig was done with due regard for the dramatic treatment and the Beethoven In Questa Tomba Obscura completed a fine assortment of classic selections that were conceived and executed in classic manner."

The Daglig Tiendere was of the opinion: The Daglig Tiendere was of the opinion: (Translation) "The chorus was assisted by the basso, Frederick Millar, who has a beautiful voice, and who like the chorus, excelled in giving his songs the right sentimental values. The great artist also sang a solo part in the chorus from Deems Taylor's The King's Henchman."

Koshetz With Miami Symphony

Koshetz With Miami Symphony

The recent concert by the University of Miami Symphony Orchestra, at which Nina Koshetz was the soloist, may best be described by a glance at the review of the Miami Herald of February 23:

"Nina Koshetz, noted Russian singer, was soloist with the University of Miami Symphony Orchestra yesterday afternoon at the Miami High School. This was Mme. Koshetz's second engagement with this orchestra, she having appeared last season, and she again demonstrated to the audience her remarkable gift as a singer.

"The aria from La Forza del Destino (Verdi), and an Irish folk song by Foote, Song of India, by Rimsky-Korsakoff, Cradle Song, by Gretchaninoff, Georgian Melody by Rachmaninoff, Kopak by Moussorgsky, comprised her program. Throughout these numbers her clear, rich voice was very impressive and her temperament was well adapted to the Russian song which afforded a display of her dramatic powers. Many times she was recalled to the platform by an audience eager to show its appreciation of her art.

"Arnold Volpe, popular orchestra leader, gave an impressive reading of the Cesar Franck D Minor Symphony. The lights and shades of the orchestral tone were especially noteworthy, as was the bright detail which was observed carefully.

"A marvelously finished performance of Grieg's Peer Gynt Suite then was offered. As always when this suite is played, it was applauded warmly.

"The waltz, Tales of the Vienna Woods, by Strauss, was the closing number. The risp and rhythmic grace of this number was very pronounced under Conductor Volpe's leadership."

Raymond Bauman, Pianist, Teacher and Author

Raymond Bauman, pianist, for some time past has been at work on a book which he will call Problems of the Modern Piano Teacher, an Attempt at Their Solution. His success as a pedagogue, and also as an artist, especially qualify him to present to teachers such a volume, and its publication will be awaited with no little interest.

Mr. Bauman's appearances at the Education Alliance during the fall and early winter attracted much interest. During February his name also appeared as assisting artist, composer, and soloist, on numerous programs. He appeared with Anita Zahn, dancer, in Fuld Hall, Newark, on February 2. On February 3, he played his own composition. Nocturne, which Miss Zahn danced before a distinguished audience at the MacDowell Club, New York. Henry Hadley, who was present at this recital, praised the composition, and congratulated Mr. Bauman for his skill. The program was repeated at

the National Arts Club on February 4. On February 9 the pianist played with Mlle. Monnier at a private musicale, and on February 11 at her Steinway Hall recital. He assisted the Greek Dancer, Canouta, at her debut at Town Hall on February 18, and on February 28 gave a joint recital with Anita Zahn at Brookwood College.

Laurence Pierot Scoring With German Opera Company

Laurence Pierot, first bass with the Ger-ian Grand Opera Company, is again this



LAURENCE PIEROT

season scoring unusual success on tour. Possessor of a noble and voluminous voice, Pierot is a serious thinking artist. He has been particularly eulogized for his fine presentation of Daland in The Flying Dutchman, one Chicago critic calling it a performance of the highest quality, and expressing

regret that he was not heard as King Mark in Tristan and Isolde, the role in which he triumphed last year.

Pierot's was one of the outstanding successes in the Los Angeles and San Francisco season of the German Opera Company, and he will sing several performances in New York. In Europe he is a well known Wagnerian singer and has sung in such opera houses as the Berlin Staatsoper, in Wiesbaden, Breslau, Hamburg, Prague, Zurich and Vienna. He has been director of opera in Vienna at the Conservatory of Music and Dramatic Art. He makes his home in Vienna. Dramatic Vienna.

Aroldo Lindi Hailed

Aroldo Lindi Hailed

Aroldo Lindi has been singing at Bari, Italy, with much success. Commenting on his performance in La Forza del Destino, Il Giornale d'Italia siad: "Aroldo Lindi showed to advantage his talents as singer and artist. His voice is most vibrant and soulful. He was greatly applauded after the celebrated phrases of the opera and received a veritable ovation after his aria."

Il Mattino stated: "Aroldo Lindi, in the role of Don Alvaro, exhibited a voice of great facility, passing without difficulty from one register to another. His high notes are emitted with the greatest security."

La Gazzetta del Mezzogiorno was of this opinion: "Aroldo Lindi as Don Alvaro demonstrated himself to be a singer of the first rank. All in this singer is admirable. His acting is correct and dignified. His voice from the lowest to the highest notes is used with great control. He dispenses it with the magnificence of a master."

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Music Life in Vienna Takes an Upward Swing

Public Prefers Bargain Rates to Celebrities-Opera Suffers From High Prices-New German Conductor Makes Vienna Debut-Moiseiwitsch Returns After Sixteen Years

VIENNA.—The musical situation lately shows something in the nature of an upward trend. There are comforting signs of relief, and the close observer registers them with satisfaction. If only a small number out of the many concerts have been well attended, they have been invariably concerts of genuine interest and at moderate prices.

While Kreisler played to a half-full house and Fleta sang to less—both at top prices

While Kreisler played to a half-full house and Fleta sang to less—both at top prices—a chamber concert of Philharmonic players, with Beethoven's septet and Schubert's octet on the bill, drew a soldout hall, and Arthur Rubinstein had a crowded audience for his first recital in many years. High quality and low prices is the formula that is still attractive to the concert public, and this golden rule still draws crowds, if consistently applied.

THE VICIOUS CIRCLE

THE VICTOUS CIRCLE
While the concert situation slightly improves, the Staatsoper, with its top prices, is naturally a victim of present conditions. Receipts have been dwindling away there of late, even on all-star nights. The explanation is that the vast majority of the Austrian public are simply unable to pay from four to six or more dollars for an orchestra seat more than once in a long while

orchestra seat more than once in a long while.

The experts have been looking for a remedy, and have not yet found it. They know that prices are too high, but claim that a reduction is impossible so long as singers' fees remain as high as they are. A clear instance of poor logic. Attendance will grow if the prices are cut, and cut considerably. A reduction of artists' fees is a doubtful measure; ultimately it will mean the exodus of the great artists, and a future of mediocre casts. But mediocre casts will never draw a public, even at cut prices. It seems a vicious circle, but it is not. The only solution is to reduce the admission prices and uphold the quality of performances.

AMERICA THE BAROMETER

AMERICA THE BAROMETER

Of course, the fees of many of our singers are too high. That does not apply to stars like Lotte Lehmann, Elizabeth Schumann or Maria Jeritza, who have a drawing power far greater than their fees, and are, therefore, a productive investment with a market value much higher abroad than at home. But we have a lyric tenor who is a local favorite, with the accent on the word "local," and another who is not even that, and a heroic tenor without a voice; yet their combined fees mean an expenditure of thousands of dollars a month which never come back to the box office. We have a Wagner baritone whose popularity here is far from extraordinary, and non-existent outside of Central Europe—but he is almost the highest-paid singer of the Staatsoper. Staatsoper.

he is almost the highest-paid singer of the Staatsoper.

These are unsound conditions, and they will not last. Only the powers-that-be at the Staatsoper (and in the other German opera houses) must begin to realize the situation. With the German opera houses tied to a uniform top fee for singers, all they have to do is to stick to their agreement. Over-bidding will then be excluded within the German-speaking operatic world, and fees no longer will be dictated by the singers but by actual conditions.

America is the real barometer for singers' fees, and only ten per cent, at the most, of the present operatic "stars" of Germany are suitable for the American market. New York and Chicago are the battle grounds on which the war between German managers and German singers will eventually be fought. The managers should win, if they are wise and stick together.

POPULAR CONCERTS

POPULAR CONCERTS

POPULAR CONCERTS

Among the best-attended concerts remain the so-called Workers' Symphony Concerts. I say so-called, because their public does not, of course, consist of workmen alone—far from it. These concerts, an enterprise of the Socialist party, have gradually broadened in scope and importance during the twenty-five years or more of their existence. Today they are a sort of Salon des Refusés, a refuge for modernistic composers and unknown conductors. Their purpose is the encouragement of the young and unusual. They, and they alone, gave a chance to a musician like Anton Webern as a conductor, and to many another hitherto undiscovered great talent. Their programs are sometimes classical, but more often ultra-modern, and their public the most responsive and joyfully receptive of Vienna. This year's programs

comprised most interesting and impressive Workers' Choruses by Hans Eisler, the gifted and radical Schönberg disciple; music which was at once problematic in its modernism and spontaneous in its sincerity. Less happy was the idea of presenting classical music under the baton of Wilhelm Grosz, though his own African Songs, on the same program, were pleasing and amusing enough. Grosz has a great and versatile talent, addicted, unfortunately, to eclecticism and wanting in seriousness of purpose.

A LAZZ CANTATA WITH TYPEWRITERS.

A JAZZ CANTATA WITH TYPEWRITERS, TELEPHONES AND GUNS

TELEPHONES AND GUNS

Most amusing was a jazz cantata by Edmund Nick, entitled Life in this Epoch, a mixture of songs, recitation and choruses (sung and spoken). The words are by Erich Kästner, written halfway between bourgeois tragedy and bizarre burlesque, and conceived somewhat in the spirit of Sinclair Lewis' Babbit, mingled with Morgenstern's grim poems. The orchestra (conducted by Paul A. Pisk) is a kind of "chamber jazz" supplemented with typewriters, auto horns, telephone bells and even guns. Weird but interesting, and always entertaining.

THE TEUTONIC TYPE IN CONDUCTORS

The Vienna Symphony Orchestra recently

THE TEUTONIC TYPE IN CONDUCTORS

The Vienna Symphony Orchestra recently invited a new conductor—new to Vienna, at least—in Hans Weisbach, one of the innumerable general musical directors of the present Germany. He comes from Düsseldorf, and there is almost a god, but Holland and London have also heard and liked him. For his Viennese debut he chose that safest sure-fire hit, Beethoven's Ninth, preceding it with a Haydn symphony. Weisbach is a conductor of the German type, a man of thoroughness and erudition, with an abundantly exhibited temperament. He just boils with "pep," and wants the public to know it. His movements are jerky, his tempi almost invariably fast and his effects mostly loud—in fact a bit too much of all that. He impressed the public by the obvious vigor of his readings, and baffled the musician by repeating a movement of the Haydn symphony. The finer qualities of musicianship were less evident in him than his desire to be effective and temperamental.

THE PHILHARMONIC AT PLAY

The Philharmonic At Play
Clemens Krauss, the very antithesis of a
man like Weisbach, rallied his Philharmonic
forces for a venture outside of their customary field: a whole evening of Johann Strauss
waltzes, deliciously played by this Viennese
body, which perhaps no orchestra can rival
for the subtle grace of its waltz rhythms
and the warmth of its string section, so
necessary for that type of music. The Philharmonic men visibly and audibly enjoyed
the little venture no less than the public.
Philharmonic players in their off-hours
are always a bit different. A band of woodwind players from the august body recently
combined for a chamber concert, and nothing
less than Hindemith was what these offsprings of an otherwise proverbially conservative orchestra aspired for. They played
Hindemith's Kammermusik No. 2 (with
Jella Pessl as soloist at the piano) with a
vengeance, and followed it with a far less
revolutionary contemporary work, a pleasing
Dance Suite for thirteen woodwind instruments by Wilhelm Jerger, the excellent basso
player of the Philharmonic.

Benno Moiseiwitsch a Great Success

BENNO MOISEIWITSCH A GREAT SUCCESS

Benno Moiseiwitsch a Great Success
Recent pianistic experiences include Marcelle Meyer, a Parisian, who played Mozart's
D major Concerto under Nilius with delicacy and finish, and Hertha Laschenzky, a
juvenile local artiste who threw herself heart
and soul into the exciting experience of a
Viennese debut and came off with great
success. Arthur Rubinstein's return, referred to above, was in the nature of a
triumph. This great pianist has at last come
fully into his own at Vienna.

The most interesting newcomer of the
month was Benno Moiseiwitsch. He had not
played here since his early debut, fresh from
Leschetizky's master class, and only the proverbial oldest inhabitant could recall that
occasion. Vienna musicians and music lovers
present were thrilled with his artistry and
showed in no uncertain terms their delight.

The large audience applauded him thunderously when Moiseiwitsch had finished his
first number, Bach's Chromatic Fantasy and
Fugue. His success was immediate, and
fugue. His success was immediate, and
fugue in the biggest hall of the city. A
large audience filled the Grosse Konzerthaus
Saal at the return recital, and acclaimed
Moiseiwitsch enthusiastically. The press was

(Continued on page 15)

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GLADYS

Soprano



New York World-Telegram March 9, 1931

MME, AXMAN GIVES **RECITAL AT BARBIZON**

Operatic Soprano Excels All Previous Performances Here.

n, that eminent specialist in crimson, that eminent specialist in "Tosca" and "Santuza," Mme. Gladys Axman, the operatic soprano, gave her first local song recital at the Hotel Barbison last evening. Never before had the vocalist in ever before had the vocalist in-estion sung here in such note-with command of her voice and Never before had she vouch-feed to distinguished a revicality feed to distinguished a revicality temperament controlled by in-

lligence.

Mine, Axman's program called for rics in French, in German, in alian, in English. Each of these inguiges she treated with an unditering acquaintance, with an easy lastery. Mine, Axman's voice was ch, even, sensious, and it was alays the obedient servant of her ill.

Will.

Her interpretations were searching, cerebral, sophisticated, and at
the same time marked by those natike moments, in Whitman's phrase,
which art is powerless to counterfeit.
Her phrasing was that of a born
musician, her interpretation had
brains, feeling, and an exacting
taste. Seldom does one hear in New
York a singer of sones endowed with
the natural and acquired qualities
disclosed last evening by Mme. Axman.

the French songs included in her gram were by Poldowski, Tremis Aubert, Faure. The German der had a authors Richard auss, Schumann and Brahns, lian composers drawn on were donal, Respight and Buzzi-Per-The English songs were by Wila-Kramer Roger Quilter, Wintter its and Molly Carew Edwin Mehur played sympathetic accom-

arse, Mme Axman was oblig-tement her program with a numbers. One of her e-as Mrs. Beach's "The Year Spring," which rang out wi-rious impact of a great a

Management: Paul Sydow Times Bldg., New York City

Gabrilowitsch Conducts Stirring Performance of St. Matthew Passion

Philadelphia Orchestra, Choruses and Soloists at Their Best. Presenting Magnificent Performance—Stage, Participants and Audience in Black, and Applause Forbidden-Opera and Other Concerts Draw Large Audiences

Opera and Other Concert

Philadelphia—The regular Friday afternoon, Saturday evening and the tenth Monday evening concerts of the Philadelphia Orchestra were given March 13, 14 and 16, to the performance of The Passion of Our Lord according to St. Matthew, by Johann Sebastian Bach, under the direction of Ossip Gabrilowitsch. Three choruses and five soloists assisted in this great work. The performances were given in the Metropolitan Opera House, due to the necessity for a larger stage and seating capacity than that afforded by the Academy of Music. Seated on the stage, back of the orchestra, were the Mendelssolm Club (Bruce Carey, director), and the boys' choir of Girard College (also trained by Mr. Carey). The Choral Art Society (Dr. H. Alexander Matthews, director) was seated in the balcony, from which place they sang the beautiful chorales, of the passion, giving the illusion of the audience's participation, as was formerly the case in Germany. The soloists were Richard Crooks, tenor, singing the part of the Evangelist and some arias; Nelson Eddy, baritone, singing the parts allotted to the voice of Christ; Fred Patton, bass-baritone, singing the other male parts, such as that of Judas, Peter, Caiaphas, Pilate, etc.; Jeanof Christ; Fred Patton, bass-baritone, singing the other male parts, such as that of Judas, Peter, Caiaphas, Pilate, etc.; Jeannette Vrecland, soprano, singing the glorious soprano arias, and Kathryn Meisle, contralto, singing the equally beautiful contralto arias. Mr. Gabrilowitsch played the piano parts, and conducted from his place at the piano, which was tilted down from the conductor's stand in such a way as to give him full view of all the orchestra and choruses. The piano used was specially constructed by Steinway & Sons for these performances in initiation of the clavicembalo used in Bach's time. Chandler Goldthwaite played the organ parts.

time. Chandler Goldthwaite played the organ parts.

Due to the extreme length of the work, Mr. Gabrilowitsch had made judicious cuts, which in no wise impaired the continuity of the narrative and yet prevented the exhaustion which would have attended upon a performance of the work as originally written, which would have taken between four and one half hours and five.

The stage was draped in black and the choruses were robed in black. The audience, for the most part, adhered to Mr. Gabrilowitsch's suggestion (made at last week's concerts) that the apparel of the listeners be in keeping with the religious nature of the work, and that there be no applause. The Opera House was filled to capacity and many were unable to obtain tickets for one of the three performances.

three performances.

The rendition of this great masterpiece was magnificent from every viewpoint. The orchestra, choruses, and soloists all seemed to be in a fitting mood and did their respective parts superbly. In the many recitative parts, Mr. Crooks sang beautifully, enunciating very clearly. Mr. Eddy, in the parts for the voice of Christ, sang with a richness, sympathy and pathos, which, added to his equally fine diction, were extremely impressive. Mr. Patton's singing was also very fine and his words were also very clearly distinguishable. Miss Vreeland and Miss Meisle sang beautifully the numerous arias allotted to them, investing them with a wealth of sympathetic understanding.

The work being written for double chorus and orchestra, Mr. Gabrilowitsch had arranged the Mendelssohn Club and the orchestra so to attain the intended effects.

The Choral Art Society did superb work in the singing of the chorales. Their tone, (unaccompanied) was of great beauty.

Philadelphia audiences owe Mr. Gabrilowitsch, for the presentation, in such a comprehensive form, of this colossal work, a heartfelt vote of thanks, and a deep appreciation of what it must have meant to him in planning the work.

PHILABELPHIA GRAND OPERA COMPANY three performances.

The rendition of this great masterpiece

PHILADELPHIA GRAND OPERA COMPANY

The Philadelphia Grand Opera Company presented a double bill at the Academy of Music, on March 12, the sparkling comedy, L'Heure Espagnole by Ravel, and the old favorite, Cavalleria Rusticana.

In the first mentioned, Charlotte Boerner, who made her American debut last week in Faust with this same commany appeared as

who made her American debut last week in Faust with this same company, appeared as Concepcion, and proved to be as fine in comedy as she was in the tragic part of the aforementioned role. Ralph Errole was good as Gonzalve, Chief Caupolican entered fully into the spirit of the chief male role of Ramiro, Albert Mahler was excellent as Porguemada and Abrasha Robofsky did some clever acting in the role of Don Inigo Gomez. Although all the characters sang their respective parts very well, the matter of acting was much more important than the singing in these parts. The chief musical

values were found in the orchestra, and these were splendidly brought out by Eugene Goossens, who conducted both operas. In Cavalleria Rusticana there was also a strong cast, with Bianca Saroya in the chief role of Santuzza. Her magnificent voice and powerful dramatic interpretation aroused the greatest earthwaiter from the large and and powerful dramatic interpretation aroused the greatest enthusiasm from the large audience. Dimitri Onofrei as Turiddu, was also fine, both as to voice, stage presence, and general conception of the part. Rose Bampton was especially good in the comparatively thankless role of Mama Lucia, Genia Wilkomirska was properly flirtatious as Lola, and Giuseppe Martino-Rossi was satisfactory as Alfio.

as Alno.

The stage settings were very effective, and the orchestra did beautiful work under Mr. Goossens' virile leadership.

THE MUSICAL ART QUARTET

Goossens' virile leadership.

The Musical Art Quartet

A delightful concert was given at the Curtis Institute of Music in Casimir Hall by the Musical Art Quartet, on March 11, with Mr. H. Neidell, violin, assisting, and Mr. Harry Kauiman, piano, collaborating.

The artists were greeted with prolonged applause upon their appearance, after each number and particularly at the close. The Haydn Quartet in C major and the Schubert in D minor were superbly played. The beautiful Adagio and fascinating Menuetto of the Haydn were particularly attractive, also the lovely Andante of the Schubert, while the very rapid movements of both were technically superb.

The climax of the program was reached in the final number—Concerto in D major for piano, violin and string quartet, by Chausson. In this Mr. Jacobsen played the first violin part in the quartet and Mr. Neidell the second, with Mr. Kaufman playing the piano. The piano part of this concerto is very difficult in many respects, for its status changes rapidly, from solo part to accompaniment, and then to one of the elements of the whole ensemble. Mr. Kaufman played every part with exactly the right understanding and tone. Mr. Jacobsen also merited the highest praise for his rendition of the solo violin part, while the Quartet continued its excellent work of the entire program.

The Philharmonic-Symphony of New York

Arturo Toscanini again captivated a Philadelphia audience when he conducted the

Arturo Toscanini again captivated a Philadelphia audience when he conducted the final concert of the Philadelphia season of the Philharmonic-Symphony Society of New York, in the Academy of Music, on March

York, in the Academy 11.

The program held two symphonies—the Schumann in D minor, No. 4, and the Cesar Franck in the same key, with the Weber Overture to Oberon as an opening number. The Overture was beautifully done from the standpoint of interpretation and performance.

ance, For this performance of Schumann's Sym-phony in D minor, Mr. Toscanini used an unpublished edition of the score made by

Gustav Mahler, and, according to the program notes, it has not before been played in America. It was most effective, and very beautiful, from its joyous first movement, through the lovely Romanze, the happy Scherzo, and the glorious last movement. As usual Mr. Toscanini brought out all details with the utmost clarity, and artistry. Following the intermission came the Cesar Franck Symphony in D minor, in which one was again conscious of the strength and beauty of the themes, and the powerful emotional heights. The orchestra did excellent work, and was much appreciated, but to the conductor went the usual ovation, which continued until all the orchestra men had left, and then Mr. Toscanini was still recalled. Madeleline Grey and Nathan Milstein MADELEINE GREY AND NATHAN MILSTEIN

MADELEINE GREY AND NATHAN MILSTEIN
Madeleine Grey, French mezzo-soprano,
and Nathan Milstein, violinist, were the
artists presented by the Penn Athletic Club
Musical Association, at its concert of March
8, in the Ballroom of the Penn Athletic Club.
Mme. Grey has a very pleasing voice and
charming manner, while the numbers which
she sang were all enjoyable. Her first group
included six French songs by Pergolesi, Debussy, Chabrier, and Ravel, all well sung,
with perhaps highest honors to the Ravel
Ronde. Her second group was composed of
folk-songs, in which Mme. Grey is probably
at her very best. She sang them with that
joy and abandon which bespeak the artist's
pleasure in her work. The final one of the
group, La petite lingere (Bretagne), arr. by
J. Hure proved so popular that she was
obliged to repeat it. The final group comprised one song from Argentine, one Spanish,
two French, and one Sicilian. Of these, the
Spanish and French were dedicated to Mme.
Grey, as also were two of the folk-songs.
Mr. Milstein's numbers included the Con-

Spanish and French were dedicated to Mme Grey, as also were two of the folk-songs. Mr. Milstein's numbers included the Concerto in A minor by Goldmark, La Folia by Corelli, Improvisation ("Nigun") by Bloch, and Caprice, No. 24 by Paganini-Auer. Mr. Milstein's technical equipment is little short of phenomenal, as was evidenced in every number he played. His octaves, harmonics, double stops, tenths, etc., were breath-taking, while his bowing was equally masterly, in addition to a beautiful tone. The audience was very enthusiastic, and demanded encores. Boris Kogan was at the piano for Mme.

Boris Kogan was at the piano for Mr. Grey and Emanuel Bay for Mr. Milstein.

PENNSYLVANIA SYMPHONY ORCHESTRA

The recently organized Pennsylvania Symphony Orchestra gave its second concert at the Scottish Rite Auditorium on March 8 before a large and enthusiastic audience. The orchestra which was organized under Theodore Feinmann as conductor, had as its guest conductor for this concert Autonio Theodore Feinmann as conductor, had as its guest conductor for this concert Antonio Ferrara. He followed the example of many of the great conductors of the day in conducting entirely from memory.

The program included the Freischuetz overture, the New World Symphony, The Tschaikowsky Concerto for Violin and Orchestra, and Marche Slav by the same com-

poser.

The thorough musicianship of the individual members of the orchestra was again in evidence at this concert, particularly in the solo passages, which occurred in the symphony and in the overture. The latter was given a spirited reading, while the symphony was interpreted with keen insight by Maestro Ferrara. He was recalled many times after the symphony and again at the close of the concert.

Morris Braun, concert master of the Or-

ose of the concert.

Morris Braun, concert master of the Ornestra, was soloist in the Tschaikowsky

(Continued on page 21)

RADIO AUDIENCES PREFER THESE SONGS

HILLS OF GRUZIA (High, Med. and Low)
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NEW YORK

New Course in Vocal Style to Be Given by Estelle Liebling from July 13 to August 1

A Comprehensive Series of Lectures in Technic and the Subtleties of Singing to Be Offered for Nominal Sum-Many Advantages Included

One hears so much about summer master classes, here and there, that the majority of persons have not stopped to realize how few of these courses are actually given in New York City. The great Mecca of musicians in winter falls deplorably below the standard of many other cities in carrying on during the

winter falls deplorably below the standard of many other cities in carrying on during the summer months the very important and valuable work of master classes.

For this reason, plus others, many will be delighted to hear the news that Estelle Liebling this year will inaugurate a course of this nature in New York. It will be remembered that last summer she conducted a very successful series of master classes at the Chicago Musical College, but in keeping with Miss Liebling's "patriotic spirit" she feels that this summer she wants to devote her services closer to home.

reels that this summer she wants to devote her services closer to home.

The course will be devoted to Vocal Style and will comprise eighteen lectures over a span of eighteen days. The fee might readily come under the category of "nominal;" it is to be fifty dollars.

After much thought and consideration it has been decided to hold the course from July 13, until August 1. The lectures will be of one and a half hour's duration in the mornings. Miss Liebling has put a great deal of thought into the planning of this course, and has chosen the most comfortable time of a New York summer day, the early morning, when the river breezes are still cool and a certain atmosphere of peace hovers over Gotham.

Talking to Miss Liebling one morning

over Gotham.

Talking to Miss Liebling one morning about this new venture of hers we could not help wishing that we might be one of the privileged ones to attend the series. This remarkable musician has at her finger tips the answer to any involved musical problem one might think to ask. Her analysis of everything musical is so clear in her own mind that we can easily imagine how accurate, complete and comprehensive the lectures will be.

rate, complete and comprehensive the lectures will be.

"The course is especially outlined for students and teachers," Miss Liebling stated, "and is to be a comprehensive outline of vocal technic as well as the subtleties of phrasings. I might say that it is also to be a wide trip into vocal literature, the principal outcome of which will be the planning of concerts, the proper make-up of programs, of which there are a countless variety, and the suiting of programs to voices, intellects and, one might even say, 'geography.'"

The writer suddenly felt her brows puckering—a sure sign that a thought had occurred. And so it had. Miss Liebling had said that the course was to be devoted to Vocal Style. How could it be, then, that technic would have such a prominent place? To us it seemed that these vocal classifications were two totally different and distinct factors in the art of singing.

"They are, and they are not," Miss Liebling explained, "but the important point is that they go hand in hand when it comes to beautiful and correct singing. Vocal Style necessarily has to include technic. Poor technic could completely mar what might otherwise be a fine style; poor production and poor diction are definite detriments to style."

and poor diction are definite detribled sorbyle."

When we commented to Miss Liebling that her idea was novel and interesting, she replied that she hoped others would feel the same way about it. When one stops to consider the matter, it is obvious that the idea is novel, for most of the courses of vocal master classes have been devoted to interpretation.

It was interesting to hear what Miss Lieb-

master classes have been devoted to interpretation.

It was interesting to hear what Miss Liebling defined as the difference between interpretation and style. She said: "Interpretation is the personal reaction to musical compositions, while style is the art with which one interprets. For this reason style needs technical perfection."

Among the many advantages to be found in attending this new course is the important one that teachers who are coming from out of town to take up studies at the university, can easily weave these lectures in with other courses; they will make an interesting contrast to the usual type of study for which non-resident teachers come to New York during the summer. An attractive point to remember is that the course is easily within the reach of everyone financially, the general slump having been taken into consideration by Miss Liebling. Those who are anticipating taking up this important vocal course will note the short span of time it covers, this for the reason that Miss Liebling feels that it will considerably help to lessen the expenses involved in stopping in New York and will also afford the student a sufficient length of time before and after the course for a good rest and happy vacation.

Another attraction will be that many of Miss Liebling's well known singers will be

called upon to illustrate the various subjects of the lectures, and, furthermore, members of the class will be called on also. It will be remembered that not a few of the greatest artists of the day have sought the invaluable advice of Miss Liebling at her studios here. Sufficient time will also be devoted to the solving of all questions which might be troubling vocal teachers, a fact which should prove a boon to any harassed and distraught mind.

Corona Gives Musical Tea

At her residence, 171 West 57th Street, Leonora Corona, of the Metropolitan Opera, gave a tea and reception (with some charming incidental music) last Sunday afternoon, and a large gathering of distinguished persons from the worlds of music, other professions, fashion, and finance, were on hand to pay social court to the gifted and popular soprano.

to pay social court to the gifted and popular soprano.

These the tonal folk invited by Miss Corona: Mme. Maria Gay, Giovanni Zenatello, Mr. and Mrs. Joset Lhevinne, Claire Kellogg, Grena Bennett, Helen Fountain, Ethel R. Pyser, Enrico Rosati, Sandro Rosati, Mr. and Mrs. Walter Kramer, Alessandro Alberini, Martha Atwood, Lily Pons, William Sullivan, Mr. and Mrs. Armand Vecsey, Giuseppe Sturani, Mr. and Mrs. Vincenzo Bellezza, Gina Pinnera, Adrienne Boucher, Mr. and Mrs. Alvin L. Schmoeger, Mr. and Mrs. Yeatman Griffith, Mr. and Mrs. Tullio Serafin, Alma Clayburgh, Lenore Griffith, Misses Marion and Flora Bauer, Mr. and Mrs. Lawrence Tibbett, Mr. and Mrs. Giovanni Martinelli, and Leonard Liebling.

ling.

The musical numbers of the occasion were supplied by Mrs. Eleanor Reynolds, soprano, and Ethel Dryden, pianist.

Roxy Dollar Concert

The tenth Dollar Concert by the Roxy Symphony Orchestra, Erno Rapee, conductor, brought an all-Wagner program, with Paul Althouse, tenor of the Chicago Civic Opera, as soloist. The program follows: overture to Der Fliegende Hollander, Siegfried's Idyl, Siegfried's Rhine Journey, the prelude to the third act of Die Meistersinger and Dance of the Apprentices, Siegfried's Funeral March and overture to Die Meistersinger. These were beautifully played by Funeral March and overture to Die Meistersinger. These were beautifully played by the orchestra, under Mr. Rapee, and won rapturous applause. Mr. Althouse chose the Prize Song from Die Meistersinger, and for an encore sang Siegfried's love aria from Die Walkuere. He was in unusually fine voice, singing with a richness and authority. In true Wagnerian style, that brought him rounds of applause from the large audience.

Yvonne Gall to Return to Ravinia

Yvonne Gall to Return to Ravinia Yvonne Gall, soprano, will return to Ravinia in June for the fifth consecutive summer, appearing there throughout the season, from June until Labor Day. Mlle. Gall is at present in Paris, where she is a leading artist with both the Paris Opera and L'Opera Comique. She will return to America this spring to fulfill concert and recital engagements. The soprano had never been heard in recital in this country until last fall, but her success was so great that she was at once booked for appearances both before and after her coming Ravinia season. New York, Chicago and other cities will again hear Mlle. Gall in recital, and she will make her concert debut in Washington, D. C., Indianapolis and elsewhere.

Ellerman at Columbia University

Ellerman at Columbia University
March 11, Alpha Theta Chapter of Sigmu
Iota sponsored a benefit song recital at
Teachers College, Columbia University,
presented by Amy Ellerman, assisted by an
instrumental trio. Miss Ellerman, an honorary member of Epsilon Chapter at the
Conservatory of Music, Ithaca, N. Y., has
appeared as soloist with the New York Philharmonic, Minneapolis Symphony, Bach
Cantata Club, New York Oratorio Society,
etc. The proceeds were for the maintenance
of the Sigma Alpha Iota Cottage, at the
MacDowell Colony, Peterborough, N. H.,
where creative artists find an environment
suited to their best work.

Col. Charles Lindberg Buys Part of Land Estate

Col. Charles Lindberg recently purchased two hundred acres of land in Princeton, N. J., from the Estate of John Hilton Land, uncle of Harold Land, noted baritone. It is interesting to note that the Colonel's mother and Mr. Land are both descendants of the Land family of England.

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Norton Memorial Organ in Cleveland's New Severance Hall Is Dedicated

Occasion Is One of Celebration-Palmer Christian Soloist

Palmer Christian Soloist

CLEVELAND, OHIO.—An event of great importance in the music history of Cleveland was the dedication on March 6 of the Norton Memorial Organ in Severance Hall, the gift of three children of Mr. and Mrs. D. Z. Norton—Marian Norton White, Robert Castle Norton, and Lawrence Harper Norton. A suitably placed tablet tells that the organ is given in memory of two devoted friends of music and the orchestra. Mrs. Norton was one of the founders of the Fortnightly Musical Club, and was its president for eleven years. During nineteen years of symphony concerts by visiting orchestras Mr. and Mrs. Norton took the lead in their support both as guarantors and advisors. For six years Mr. Norton was president of the Musical Arts Association that undertook the support of the Cleveland orchestra when it was organized in 1915. Mr. and Mrs. Norton were closely identified with the cultural life of the city. Mrs. Norton, as a gift to her Alma Mater, for five years paid the orchestra's fee for a concert and presented it to Vassar College.

The memorial organ has eighty-nine stops. Its pipes are placed in a large chamber directly over the stage containing the orchestra seats. There are three consoles that may be placed in different positions, electrically controlled.

may be placed in different positions, electricontrolled.

cally controlled.

In the opening program presented by Palmer Christian, there was music of the pre-Bach Period by Hanff and Frescobaldi.

There were important compositions of Bach, including the great Passacaglia, and the moderns were represented by a variety of French and American compositions. Mr. Christian is a scholarly performer, with evidently a strong bent in favor of the delicate and fanciful mood pictures of the modern

organ composer, such as Jepson's Pantomime, Russell's Up the Saguenay, and Delamarter's suite, In a Chinese Garden, all of which figured upon his program. The concert was given for an invited audience that filled Severance Hall, and for the first time there were used the modern lighting effects notably in the "sky dome" by which a cerulean blue fills the spaces of the concave drop, giving the effect of daylight. A light console controls the lights of the hall as well as the lighting of the sky dome. There are four thousand combinations operated by a skilled electrician. After the concert a reception was held at the residence of Mr. and Mrs. White.

A. B.

Play the Piano!

To play the piano, two essential factors are necessary, a good teacher and a good text-book, in order to conserve the energy of

are necessary, a good teacher and a good text-book, in order to conserve the energy of the student and to prevent the wasting of precious time in practising useless and antiquated technical material.

The Modern Pianist's Text-Book, by Simon Bucharoff, serves this purpose in a most efficient way, being one of the most practical and complete technical works on piano playing before the public today.

practical and complete technical works on piano playing before the public today.

By studying the material therein given, every problem confronting the student, pianist and teacher is made easy of execution, and instead of just playing at notes, the student becomes a musician and obtains the mental grasp of every chord and chord formation and figure found in the piano literature. Pianists, professional and amateur, as well as accompanists, will find in the Modern Pianist's Text-Book a much needed medium through which they can secure freedom from any technical handicaps they may be suffering. they may be suffering

Zimbalist Plays in Philadelphia

Efrem Zimbalist, violinist, recently gave a recital in Casimir Hall, Curtis Institute of Music, Philadelphia, before a capacity audience. Mr. Zimbalist's program included Reger's sonata in A minor for violin unaccompanied, a Vivace by Haydn-Auer, the

G minor concerto of Jeno Hubay, and Air Tendre by Mondonville, arranged for violin and piano by Harry Kaufman, who played Mr. Zimbalist's accompaniments. There was also a concert fantasy on Rimsky-Korsakoff's Coq d'Or by Mr. Zimbalist. At the end of this number the violinist was recalled many times, but did not grant encores.

American Bandmasters' Convention, April 9-12

Edwin Franko Goldman, President and Founder of the American Bandmasters' Association, Announces Convention Program

The American Bandmasters' Association which will hold its second annual meeting in Boston, on April 9, 10, 11 and 12, will be entertained by a varied and educational program, according to Edwin Franko Goldman, president and founder of the organiza-

man, president and founder of the organization.

One of the highlights of the meeting will be the initial presentation of several new compositions written for bands by leading American and English composers. A band of eighty will be available for this, and will enable attending bandmasters to experiment with changes in instrumentation.

The convention will be held at the Hotel Statler, Boston, and will include a lunch given by the Rotary Club, a concert by Walter Smith and his band, dinner given by the Boston Musicians' Protective Association, luncheon tendered by the Federation of Music Clubs, dinner given by the Framington Rotary Club at the Framington Country Club, luncheon at the residence of Mr. and Mrs. A. Lincoln Filene, and dinner by the Aleppo Temple Shriners' Band. A special hearing of compositions written for the association by Henry Hadley, Leo Sowerby, Carl Busch and Percy Grainger will be given at Convention Hall. A Gilmore Memorial Concert, with all bandmasters taking part and a band of 400 musicians, is to take place in the Mechanics Building.

Echoes From Althouse's Toronto Appearances

Appearances
On February 12 and 13, Paul Althouse appeared as soloist with the noted Toronto Mendelssohn Choir. On the first day the tenor sang two groups with orchestra, and on the second day he offered selections from the Franck Beatitudes.

Lawrence Mason, in the Globe, wrote as follows: "Althouse won an enthusiastic reception from the audience with repeated recalls after his final appearance." Augustus Bridle in the Daily Star said: "Althouse rose to the heights of a grand occasion. His voice was gloriously adequate to all the vocal and dramatic demands of the work." C.

voice was gloriously adequate to all the vocal and dramatic demands of the work." C. Rose Macdonald in the Evening Telegram commented: "Althouse's solos were most impressive achievements."

Pearl McCarthy, in the Mail and Empire, was of the opinion that "Althouse sang with romantic spirit that moved the audience to bring him back several times to receive their applause. His voice, warm in its quality, made of the prayer a real human document in art."

Over 10,000 Hear Art Museum Concert Under Mannes

Concert Under Mannes

One of the Museum of Art's tremendous audiences assembled for the first of the March symphony concerts under David Mannes, on Saturday night, March 7. The official count was 10,274. The program had the familiar Pathetique symphony of Tschaikowsky, followed by Massenet's Phedre overture, the theme and variations from Beethoven's A major quartet, Debussy's Afternoon of a Faun, and the Liszt Preludes. The March series of four Saturday night con-

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certs, free to the public, is donated by Clarence H. Mackay.

Vreeland Delights St. Paul, Minn.

Jeanette Vreeland, American soprano, sang the fourth concert in the Schubert Club's series of Artists' Recitals, in St. Paul, Minn., on January 22, with profound success for herself and her accompanist, Helen Ernsberger. In computing the advantages of intelligent musicianship and comprehensive delivery of song-content, Miss Vreeland's audiences are instantly aware that she does not have to yield the palm to anyone, at

does not have to yield the palm to anyone, at any time.

Having transported her entire New York program, sung in Carnegie Hall in December, to the environs of Saint Paul—specifically, the auditorium of the People's Church,—much interest was manifested in the group of Felix Weingartner's lieder which New York acclaimed so generously a month ago. The varied contrast of these songs calls for discriminating interpretative ability, which Miss Vreeland supplied in just the right measure.

The Ravel Vocalise, introducing her group French songs, proved to be a masterpiece exquisite vocalization which stood out as of exquisite vocalization which stood out as the crowning-point of artistic achievement; and wholly refreshing (on the wave of despair which countenances reference-note-books in the hands of platform-performers), was the commanding delivery and complete familiarity with text, as well as score, which Miss Vreeland exemplified, unaided by notes. Helen Ernsberger provided accompaniments with all the elements of interest and sympathetic pianistic skill.

The fifth concert in the Schubert Club's series of evening performances took place on March 3, when Gregor Piatigorsky was presented for the first time in the Northwest.

E. J. G.

Van Der Veer's Albany Success

Van Der Veer's Albany Success

The Albany, N. Y., Knickerbocker Press in February carried a noteworthy tribute to the voice and art of Nevada Van der Veer, as follows:

"Mme. Van der Veer is one of the outstanding contraltos of the American concert stage, and proved it in a splendid recital. Her voice is a great toned instrument that surges up to strong dramatic passages gloriously; vibrant, greatly expressive and possessed of a quality of shading and a finely spun pianissimo that amazes you. The Monday Musical Club deserves all praise for having brought this fine artist to Albany."

"Flatteringly clear diction," said the Times-Union, among other things, while the Evening News sums up its criticism in the sweeping statement "one of the finest contraltos now before the public."

Nevada Van der Veer will appear again this season as soloist at the Harrisburg, Pa., Mozart Festival, on May 8. She will sing Parker's Hora Novissima in the evening, and a group of songs on the afternoon program.

Sturani Artists' Success

Cesare Sturani's artists are receiving due recognition everywhere. Anna Turkel recently "stopped the show" in Aida in Cairo, Egypt, where she also sung Andre Chenier, Tosca and La Forza del Destino. Fania Petrova, mezzo-soprano, has already made a secure place for herself at the Metropolitan Opera House, having had particular success in La Gioconda.

Marianne Gonitch recently sang at the Biltmore Hotel Morning Musicale and is appearing with the Philadelphia Opera Company; she has won special favor as Elsa.

Myrna Sharlow achieved unanimous recognition from the New York press after her debut this season at the Metropolitan, and continues to impress her audiences. Vivian Hart, musical comedy star, fulfilled a successful engagement at Roxy's recently, and Mary Rose Walsh is singing frequently over the radio. Lisa Jourabel has been singing in opera at the Regio de Tourino, Italy, and will soon appear at Monte Carlo. Alfred Sorvillo has signed a contract with NBC.

Cadman's Oriental Rhapsody

The Cincinnati Orchestra, under the direction of Fritz Reiner, played Cadman's Oriental Rhapsody on February 20 and 21. The Rhapsody was given by the Toronto Symphony in January, and in Fresno. Cal., on February 25. This newly published composition of the celebrated American composer is evidently meeting with the approval of conductors as well as of audiences.

DONALD PIRNIE BARITONE Address care Ernest Briggs Times Bldg, New York ALFRED O'SHEA

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Kelberine Returns from **European Tour**

Russian Pianist Acclaimed in Italy and France

Alexander Kelberine, Russian pianist, has returned to New York after a series of out-standing successes in concert appearances in Italy, and France. He has won signal hon-



ALEXANDER KELBERINE

ors, and his artistry has been lauded both by the audiences and the critics.

Following his initial appearances in Rome and Milan, the pianist was requested to give a recital dedicated to the memory of the late Ferruccio Busoni at the famous Liceo Musicale in Bologna. His name preceded him from city to city, and wherever he appeared he was greeted by capacity audiences.

Giorgio Barini, well-known critic in Rome, wrote in the II Messaggero: "He (Mr. Kelberine) possesses an agile hand, a touch both vigorous and delicate; an impeccable virtuosity; an aesthetic taste and unusual feeling for style. Works of Bach were executed with stupendous technical ability and classic

purity of style. The versatility of his temperament showed itself in a subtle performance of Mozart Variations and in a perfect and colorful interpretation of the difficult and characteristic Variations of Beethoven. His profound poetic sensibility, his overriding vigor and impetuousness heaved up the maximum of enthusiasm."

"He is an artist who interests by his virtuosity and by his aesthetic dignity," writes the reviewer in II Resto del Carlino, Bologna. "He is equally adept in the severe Bachian architecture, in the ornate Mozartean arabesques, as well as in the phraseology of romantic power and poetic fineness of Chopin."

L'Avvenire d'Italia, Bo-

of romantic power and poetic fineness of Chopin."

L'Avvenire d'Italia, Bologna, declares: "Kelberine exhibits a pianism of the highest order, a 'stile severo quadratissimo.' Really nothing is lacking in his transcendental technic, his magnificent use of the pedals, his mastery of the instrument. From the metaphysics of Bach to the romanticism of Chopin, the performance commanded ample praise."

Brunelli, the critic of II Popolo di Brescia, analyzes Mr. Kelberine's art: "... tones sensuous and delightful, sonorities entirely individual ... touch perfectly controlled ... passionate yet restrained, meditative vet fore."

vidual . . . touch perfectly controlled . . . passionate yet restrained, meditative
yet fiery . . interpretations entirely personal . ."

Il Telegrafo of La Spezia
writes: "The interpretations
of Kelberine are revelations,
Bach became alive, impassioned by tormented fantasy; Mozart admirable; Beethoven, the giant that he is; Liszt,
Chopin, Scriabine palpitated with emotions."
It is also interesting to note what the crit-

Chopin, Scriabine palpitated with emotions."

It is also interesting to note what the critics of Paris say. Maurice Imbert in Le Journal des Debats: "Mr. Kelberine is essentially a colorist. He blends his sonorities like a painter his colors on a palette and in a manner very remarkable, creates the illusion of using a multitude of instruments. When he played the organ transcriptions of Bach, especially, he reproduced with extraordinary exactitude the sonorities of flutes, horns, the depth of sixteen feet pedals and the profundity of the grand organ. In order to obtain these results the fingers of the per-

former must have perfect independence which we cannot deny to those of Kelberine."

Georges Mussy, in Le Figaro: "Kelberine possesses temperament and a remarkable mechanism. First of all, we must be grateful to him for consecrating most of his program to Bach in whose works his robust temperament and spirited playing, none the less, has brought out well-balanced and delicate contrasts."

"This artist," writes Pierre Leroi in L'Excelsior, "has reserved the greatest part of his program to Bach whose thoughts he delivers with real grandeur and epic sweep. He possesses all the temperamental qualities of his race, but he also knows how to obtain delicate demi-tints. His playing abounds in contrasts, lights and shadows."

Auguste de Radman, in Le Monde Musical, speaks of the artist's "beautiful and varied tone and masterly technic." Messager in La Comoedia speaks of Kelberine's "solidly established mechanism, used with great skill" and of "the beautiful nature of his pianism." Kelberine will return to Europe next fall for an extensive tour in Italy and France. His tour will include re-engagements in all the cities in which he played this winter as well as numerous new appearances.

Vienna

(Continued from page 11)

unanimous in its appraisal of Moiseiwitsch's technical and musical mastery. Vienna is awaiting his return, promised for next season, with deep interest.

More Violinistic Wonders

More Violinistic Wonders

Erica Morini, Vienna's own, faced a numerous audience at her return recital after her American tour, and had the warm reception which this artist is accustomed to here and elsewhere in the world. Another Viennese violinistic product, less famous today than Morini but likely to be a star in the near future, reaped a tremendous success. His name is Roman Wisata, a slim young man with a fine technic and with the temperament of a born "Musikant." His career will be well worth watching.

From Bulgaria comes young Mitko Tortschanoff, a violinistic "boy wonder" of thirteen. He played a program such as his older and more experienced brethren approach with awe: Bach's Chaconne, Tartini's Devil Trill Sonata, the Tschaikowsky Concerto and Wladigeroff's Vardar Rhapsody. The assurance and collected energy of this mere boy are astounding, his work on the

ANNOUNCEMENTS

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whole baffling. He made a sensation, and deservedly so. PAUL BECHERT

Beek Issues Prospectus

Beek Issues Prospectus

The firm of J. Beek, concert managers,
The Hague, has just issued an extremely
attractive prospectus combined with a calendar. This original type of advertising is
printed in book form, very neatly bound,
two pages being devoted to each week
throughout the year with spaces left for
memoranda. It includes a few photographs
of artists and conductors, among them Mengelberg, Landowska, Van Rooy, Johan Wagenaar, Bartlett and Robertson, Erica Morini,
Telmanyi and Argentina.

Gridley's Early April Dates

On April 5 Dan Gridley, tenor, is to sing in a performance of Parker's Hora Novissima, to be given by the Handel and Haydn Society in Boston under the direction of Thompson Stone. Two days later, April 7, Mr. Gridley will be soloist with the St. Cecilia Club, Victor Harris directing, at its second seasonal concert at Town Hall. On this occasion Mr. Gridley will sing a work with the chorus and a group of songs.

Baird to Play at Brown University

Martha Baird, pianist, will appear in con-cert at Pembroke College of Brown Uni-versity, Providence, R. I., on the evening of March 24.

WINIFRED



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"Miss MacBride is a pianist whose attainments are substantial and interesting. She has a fluent and comprehensive technique, a fine rhythmic incisiveness, a skilfully articulated feeling for structure. Her tone is vital and robust, while her interpretations are filled with color and -Richmond News Leader, March 5, 1931. warmth of feeling."

"Miss MacBride's execution was masterly, and the whole impression vigorous and vivid." -Richmond Times Dispatch, March 3, 1931.

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"Keen musical intelligence, united to the equally important technical dexterity of the thoroughly -Chicago American, January 25, 1931. equipped concert artist."

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ANN LUCKEY Soprano



WINS PRAISE

of critics in her New York Recital, Feb. 6th

"Ann Luckey gave convincing inter-retations, and she sang with much mu-cal intelligence."—New York Sun.

"Miss Luckey is an experienced artist, who uses her voice intelligently. She also demonstrated a definite ability for interpretation."—New York World.

'Miss Luckey's singing was pressive. She has interpretative ability and the quality of her voice is pleas-ant."—Herald Tribune.

"She was earnest, dignified, authoritative. Her interpretations were of a uth and delicacy not lightly won. New York Times.

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has won for itself an international standing among choral organizations, offered, under the heading of Classics, a Bach chorale; an ancient Netherland piece and Campion's As by the Streams of Babylon; three Russian liturgical songs; two American numbers by Noble and Schlieder; and folk music which included English and American mountain songs and Negro spirituals. Don't Be Weary, Traveler, a Negro motet, by the conductor of the choir, Dr. R. Nathaniel Dett, was a much-applauded number. This composition was awarded the Bowdoin Prize, Harvard, 1920, and is dedicated to George Foster Peabody.

In all of the music this chorus of colored singers was thoroughly at home. Their conductor has his forces under absolute control, and achieves notable results of varied tone color and contrapuntal shadings. The singing was unaccompanied, and the tone consistently true to pitch, the voices blending admirably. The spirituals were sung by the choir seated and without direction in order to maintain the informal atmosphere, Dr. Dett explained. Throughout the program, hearty applause was accorded the singers.

Judith Litante

Judith Litante

A program of unusual interest was offered at Town Hall in the evening by Judith Litante, soprano. Miss Litante presented such varied music as Spanish, Sicilian, Jewish, North Carolina and Louisiana folk songs, Lieder by Strauss, Wolf and Hindemith, three new songs by Henry Cowell (with the composer at the piano), and numbers by Goossens, Berner, Grovlez, Ravel and others. In her interpretations the soprano revealed a discerning musicianship and the high degree of vocal and temperamental adaptability which such a program demanded. Her voice is of clear, pleasing quality, well controlled and of even texture. A cordial audience was in attendance.

MARCH 10

Walter Damrosch Lecture

Absorption, admiration, and enthusiasm, were the palpable evidences from his listeners, that Walter Damrosch scored strongly with them at the Meistersinger (Act I) lecture which he gave at his Town Hall matinee.

The Damrosch musical knowledge and arresting and edifying way of presenting it, make him an abidingly valuable instructor and interesting personality on the platform.

platform.

Robert Malone

Robert Malone
Chalif Concert Hall was filled when
Robert Malone, tenor, gave a song recital
of sixteen items, in Italian, German, French
and English. Marguerite Potter and her
Madrigal Society are to be thanked for this
interesting affair and large attendance. Mr.
Malone sang with easy voice production
in excellent German, with poise and daintiness (French songs) and had to add encores, Come to the Fair and others.

Pan American Chamber Orchestra

A concert organized by Adolph Weiss was given on Tuesday evening by the Pan-American Association of Composers in the auditorium of the New School for Social Research. The works performed were scored for various combinations of instru-

ments from chamber orchestra down to a duet for flute and clarinet, and were by North and South American composers. The titles were: The Surge of Fire (Rudhyar), Three Canons for Woodwinds (Riegger), Kammersymphonie (Weiss), Tones de Castilla (Sanjuan), Ritmicas (Roldan). Riegger conducted his Canons, and the balance of the program was conducted by Weiss, an excellent musician whose Kammersymphonie (for 10 instruments) was played on this occasion for the first time in New York, after having been heard in Berlin and Rochester. All of the music was decidedly modern and replete with dissonance which one may or may not like according to individual taste. It proved to be well made music, and was excellently played, but its reception could hardly be called enthusiastic, which is hardly to be wondered at as few audiences are as yet educated to the extent of appreciating the value and importance of such novelties as these.

The Pan-American Association of Com-

the value and importance of such novelties as these.

The Pan-American Association of Composers is a worthy organization and benefits music lovers in this city by offering music that might otherwise not be heard.

Adele Epstein

The very favorable impression made by Adele Epstein, coloratura soprano, last year Adele Epstein, coloratura soprano, last year in recital was materially strengthened in the appearance at Town Hall when she sang an air from Isouard's Jeannot et Colin, Handel's Qual Farfaletta, a "Song for Music" by Purcell-Aslanoff, Wieniawski's Souvenir de Moscow, arranged for voice by Aslanoff, and numbers by Ravel, Bellini, Carpenter, Stravinsky, Wolf, Bayly, Löwe and Grieg. Miss Epstein possesses a soprano voice of velvety quality, elasticity which permits of exceptional agility, evenness of register and head tones of great sweetness. Interpretatively the young lady has a definite and sympathetic message to convey. Nicholas Stember played well-judged accompaniments. sympathetic message to convey. Nicholas Stember played well-judged accompaniments.

Philadelphia Orchestra

Philadelphia Orchestra

The large audience that filled Carnegie Hall for the Philadelphia Symphony concert was vouchsafed one of the most stirring performances of Richard Strauss's tone poem, Don Juan, that has ever been heard in these parts. Ossip Gabrilowitsch, who was making his last appearance of the current season as conductor, gave this everwelcome work a transparent reading, calculated to reveal all its beauty and power, its songful and sensuous appeal. Nor did his attention to detail lead him into false emphasis, or to miss the forest for the trees. From first to last it was an impassioned performance, which mounted climax upon climax formance, which mounted climax upon climax in overwhelming fashion, and the audience rewarded conductor and orchestra with vig-

ous applause.
Mr. Gabrilowitsch opened his well-varied Mr. Gabrilowitsch opened his well-varied program with a musicianly reading of Haydn's London symphony in D, playing it with a sensitive appreciation of its structure and his customary regard for style. There followed Chausson's finely wrought tone poem, Viviane, a warm-flowing, contemplative music, not free from Wagnerian influence, to be sure, but nevertheless individual in treatment, and highly agreeable. For the rest Mr. Gabrilowitsch presented the introduction to Moussorgsky's opera Khovanchina and Dukas' perennial favorite, L'Apprenti Sorcier.

Oratorio Society of New York

The Oratorio Society of New York, said to be the oldest ensemble of this sort in the city, held its second concert of the season in

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the spacious Riverside Drive Church. The program presented consisted of modern music, sung a capella, except on occasions where the organ, played by Hugh Porter, joined in. About three thousand persons listened to music which was direct and simple and oftentimes very appealing.

Albert Stoessel conducted Vaughn Williams' Mass in G minor, Philip James' Missa Imaginum, three Rachmaninoff Songs for the Church, his own compilation of four settings of Bach, a Choral and Percy Grainger's Recessional.

The members of the chorus were seated on the steps in the chancel, making an impressive scene, the women in white and the men in black. They made an appropriate setting for the singing, which was beautifully modulated, reverent, many times exalting and always well balanced.

Some of the best moments of the evening were in the first Kyrie and the Credo and Agnus Dei of the James work. This composition is moving and inspired.

The soloists of the evening were Catherine Fields, soprano; Maria D'Aloisio-Powers, contralto; Warren Lee-Ferry, tenor, and Robert Crawford, bass, all of whom participated in the Williams work.

Helen Marshall, soprano and Mr. Crawford were the soloists in the James work. Grainger's Recessional, a musical setting to Kipling's poem, is written in simple, direct style.

MARCH 11

MARCH 11 Percy Grainger

Percy Grainger

At Carnegie Hall on Wednesday evening Percy Grainger gave what was announced as his only New York recital of the season. He played a program of what he called in a brief opening address "many voiced music" and "popular music," and music which he said seemed to him to be a combination of the two. He pointed out the popularity of "action tunes," tunes used for marching, for dancing, rowing, work-songs, chanties, and so on, and said he thought many-voiced music had often suffered in competition with these, instancing the neglect of Bach until such time as he was rediscovered by Mendelssohn and Schumann. Finally he said that art was just the opposite to life; for life was being constantly simplified by the development of systems for labor saving and mass production, while art was ever seeking more complex forms, structures and harmonies.

Having thus explained himself he played two of Bach's preludes and fugues, a Sarabande by Purcell, a sonata by Scarlatti and his own Ramble on a Bach air. This completed the first part of his program. He then played Franck's Prelude, Aria and Finale, and a lot of his own pieces and arrangements. After which his audience kept him for half an hour playing encores, among them being his Spoon River, Country Gardens, the Hunter and His Career, the County Derry Tune, the Colonial Song, and Brahms' Cradle Song.

Grainger is one of the most important musicians of our day. As a player, composer and thinker he has an originality and an individuality that set him apart and put him in a class by himself. His pianism is magnificent;—he is, in fact, a great virtuoso. But upon that one need not enlarge. What one must insist upon is his many-sided character, which makes of him the most buoyant and rollicking composer and player who has lived since Schumann, and, at the same time, a poet capable of interpreting the most delicate harmonic tonal dynamics and the most gossamer-like and iridescent shades of restful or shimmering and scintillating light.

These delicacies appear in most

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ing songs; and the many voiced music, the fugues of Bach and the polyphony of Franck, become rollicking, uplifting inspiration to optimism, an invitation to life.

It is not surprising that his audience, in which were many distinguished musicians, gave him an uproarious welcome.

Gordon String Quartet

Gordon String Quartet
The fourth and last concert of the season of the Gordon String Quartet drew a large and distinguished audience to Town Hall. On the program were H. Waldo Warner's Suite in the Olden Style, Daniel Gregory Mason's quartet in G minor, on Negro themes, and Beethoven's Opus 59, No. 3, in C major. Messrs. Gordon, Ideler, Vieland and Benditzky played with the same understanding, devotion, tonal wealth and technical finish as they displayed at their previous concerts. This combination is one that has to be reckoned with in the field of chamber music.

MARCH 12 Jacqueline Salomons

Giving evidence of an unusual violin talent, technically, musically and temperamentally, an attractive eighteen year old miss, Jacqueline Salomons, gave a successful debut recital at Town Hall. Her varied and interesting program listed the Vivaldi A minor concerto; Chausson's Poeme; the Pugnani-Kreisler Prelude and Allegro; Ravel's Piece in form of a Habanera; Szymanowski's Notturno et Tarantella; Mosquitos by Blair Fairchild. Tonally the recitalist was all that could be desired, and the technical difficulties involved in the various numbers were overcome with facility. Interpretatively the young violinist has a definite message to convey, and as she has all the necessary accessory qualifications she should take a high place in the violinistic world. Richard Wilens played his familiar polished accompaniments.

MARCH 13 Mary Wigman

Mary Wigman

The farewell appearance, for this season, of Mary Wigman, eminent German dancer, whose season in America has been a succession of sensational successes, attracted a capacity audience to Carnegie Hall. Request numbers took up the entire program. There were the Ceremonial Figure, Dream Image, Witch Dance, Festive Rhythm, Pastorale, Storm Song, Two Gypsy Songs from the cycle, Shifting Landscape, Monotony Whirl Dance, and Allegro Arioso, from a Spanish suite. Mme. Wigman and her two musical accompanists, Hanns Hasting and Meta Menz, sailed shortly after midnight, so that, despite a rush to the platform by enthusiastic members of the audience, no encores were given.

given. ary Wigman's distinguished art has been ttedly lauded and analyzed in the Mary Wigman's distinguished art has been repeatedly lauded and analyzed in the columns of the Musical Courier, making it superfluous to go into a discussion of her remarkable accomplishments at this time. Her second American tour will begin next December.

MARCH 14 Josef Hofmann

Josef Hofmann

That surpassing genius of the piano, Josef Hofmann, packed Carnegie Hall with his admirers at this Saturday afternoon recital.

A Hofmann appearance in New York is always an extraordinary event, for as the years go on, the pianistic art of this outstanding master remains sublimated, exalted, almost incredible.

It is a most difficult critical task to describe the playing and the intepretations of Josef Hofmann. Both are absolutely unique of their kind. He cannot be called a specialist in any one direction or tendency, unless it be that of perfection. His technic defies the best efforts of the faultfinder. His musical analyses stand up under the most scrupulous examination. His tone and touch baffle the finical ear with their purity, charm, and variety.

Hofmann's rank and distinction lie in the tout ensemble of his presentations; and what makes them especially and endlessly fascinating, is his sheer limitless resource-fulness in the nuances of delivery, phrasing, accents, and rhythm. A thousand details—which Hofmann adds to the letter of the printed page, attest to his marked originality, an originality which never oversteps the bounds of flawless taste, and always has the convincing stamp of authority.

In the entire pianistic repertoire there is no composition, no matter how familiar, that sounds hackneyed when it emerges from under the fingers and through the mentality and fancy of Josef Hofmann. That is, in a measure, the most striking test of his towering greatness.

Last Saturday, the keyboard giant played Resethowards Andante Favori and the same

measure, the most striking search measure, the most striking greatness.

Last Saturday, the keyboard giant played Beethoven's Andante Favori, and the same composer's C minor Sonata, opus 111: Chopin's Fantasy, E major Nocturne, and Andante Spianato and Polonaise; Liszt's Waldesrauschen, Valse Impromptu, and Don Juan Fantasia.

Beginning with the gentle close of the Beethoven Andante Favori, and ending with the almost unbelievably exciting thunderous climax of sound and temperament in the

finale of the Liszt Fantasia, at the conclusion of each number on the program there was an overwhelming response of applause from the auditors, winding up with a true ovation that lengthened the regular program with a number of extra numbers given as joyfully welcomed encores.

Eleanore Pfirstinger

In the evening at Town Hall, Eleanore Pfirstinger, Swiss pianist, who made an appearance here two seasons ago, gave a recital before a good sized and appreciative audience. Miss Pfirstinger upheld the fine impression she made at her former appearance. Her program included numbers by Bach-Liszt, Schumann, Gluck-Saint-Saëns, Chopin, Scriabine, Debussy, and Liszt, all of which were played with fine style, warm tone and excellent techic.

George Boyle

George Boyle

George Boyle gave a recital at the Institute of Musical Art on Saturday evening, his program consisting of a caprice and fugue on the ballet music from Alceste by Gluck, arranged by Saint-Saëns; several pieces by Debussy; Schumann's Fantasie in C major; and Boyle's Concerto in D minor, of which Pearl Boyle played the orchestra part on a second piano.

and Boyle's Concerto in D minor, or which Pearl Boyle played the orchestra part on a second piano.

Mr. Boyle is equally well known as a composer and pianist, and it was gratifying to hear his concerto, which has been frequently played with symphony orchestras, and has proved to be invariably a success. It is a work of genuine value, constructed along classic lines and based upon striking and impressive thematic material. The developments are full of variety and color, and there is much pianistic technical interest.

Mr. Boyle's playing is distinguished by a wealth of tonal color and dynamic variety. His handling of delicate passages was exquisite in its tenderness and warmth, and his fiery interpretation of parts of the Schumann fantasy and of his own concerto was immensely impressive by its emotional intensity. He was enthusiastically received.

MARCH 15 Copland-Sessions

A large and interested audience gathered at the Broadhurst Theater to hear and see a program of modern compositions in conjunction with appropriate films. Thirty members of the Philharmonic Symphony Orchestra under the baton of Hugh Ross, conductor of the Schola Cantorum, played the compositions

conductor of the Schola Cantorum, played the compositions.

The first film was "Actualities," music by Darius Milhaud. The picture depicted scenes from a couple of decades ago—there were the Wright brothers' first flight in France and a Fitth Avenue Easter parade, among others. The Milhaud music, while cleverly descriptive, had little of charm. Its orchestration was, of course, of a high order.

Three "abstract" films by Steiner followed. The first, "Surf and Seaweed," showed surf, sand and seaweed. The accompanying music by Marc Blitzstein, in six movements, "sometimes descriptive, sometimes direct" is admirably suited to the picture, which is, possibly, a little too prolix.

Another Steiner film, "Mechanical Princi-Another Steiner film, "Mechanical Principles" showing various types of machinery, was to music by Colin McPhee. As in other familiar pieces of this sort, the music ingeniously, if not ingratiatingly, depicted the appropriate mechanical sounds. The film was given in two parts, between which were played three excerpts from Roger Sessions' incidental music to Andreyev's The Black Maskers, and Aaron Copland's Music For the Theater, the latter being conducted by the composer. Both numbers are in ultra modern style, the Copland piece showing jazz tendencies.

The remaining two films were H₂O, by Steiner and Cavalcanti's La Petite Lilie. To the former Colin McPhee furnished the music, to the latter Darius Milhaud.

Manhattan Symphony

The Manhattan Symphony
The Manhattan Symphony program for Sunday evening included two novelties: Henry Hadley's romantic song, Halcyone, written for and sung by Rafaelo Diaz, tenor, and Arthur Farwell's suite, Gods of the Mountains, given here for the first time. Other numbers were the overture to Lalo's Le Roi d'Ys and the dance numbers from Borodin's Prince Igor, with a second soloist

in Thelma Given, violinist, who was heard in the two last movements of Tschaikowsky's

in the two last movements of Tschaikowsky's concerto.

The Hadley work proved interesting and colorful, being finely orchestrated. Mr. Diaz, who had many friends in the large audience, sang the number admirably, it being well suited to his voice and artistry. The Farwell also was cordially received, the orchestra, under Dr. Hadley, giving both works full consideration.

Miss Given, favorably remembered from previous performances, easily won a share of the evening's honors. She revealed a good tone, ample technic and a musicianship, always a valuable asset to her playing.

Dr. Hadley and his men did not lack in their reception from the audience, receiving frequent applause, which the high standard of their performance merited.

Sigrid Onegin

Sigrid Onegin

The great contralto, Onegin, gave her second recital of the season at Town Hall, and cnce more gave unstinted pleasure to a packed house. What genuine joy is derived from listening to such a great artist! Artists such as she need never worry over the cry of hard times. One wonders why Madame Onegin is not heard more in New York; from the "taste" she gave us of her operatic abilities she whetted the appetite for what must be a magnificent performance of Carmen. Here is an artist who knows all the wiles of a look, a slight vocal inflection, a raise of the eyebrow, a clinch of the jaw; we can just imagine what a cigarette girl she can make, with her natural opulent voice, her high spirited personality, infectious vitality and all encompassing intelligence.

Madame Onegin opened her program with

all encompassing intelligence.

Madame Onegin opened her program with four Schubert songs, beautifully grouped as to contrast. This listener particularly enjoyed In's Gruene, and Die Maenner sind Mechant. This perhaps, because these did not make as much demand on the contralto's dramatic feelings, something to which she warmed up as the program continued. Brahms' Ein Wanderer, Sapphische Ode, Spanische Lied and Der Schmied were followed by two encores. Always in the lieder one is carried away with the suavity of Sigrid Onegin's art. Her smoothness of line, the perfection of detail, such as portamentos, legatos, staccatos, trills, runs, are cause for admiration. It is indeed a great art, which can allow a singer to touch depths in the contralto range and again soar to a high soprano register with the same ease and beauty of tone.

Folksongs from the German, Swedish, Hungarian, Russian and Norwegian, sung with a rare charm and bewitching mimicry, brought the audience to a high pitch of enthusiasm. Encore after encore followed; surely the program was doubled.

Among the various little announcements that Madame Onegin made was one in which she gave to her accompanist, Herman Reuter, credit for the piano embellishments of the folksongs. Mr. Reutter is, obviously, a fine musician and pianist.

Philharmonic-Symphony Madame Onegin opened her program with

Philharmonic-Symphony

Familiar numbers were repeated by Toscanini at the Sunday afternoon concert. The program contained Rossini's Barber of Seville overture, Haydn's G major Symphony (P. & H. No. 13) and a number of Wagner excerpts.

Mary Louise Meeker

The seventeenth concert of the Young American Artists' Series took place at the Barbizon in the afternoon. The program was presented by Mary Louise Meeker, contralto. These interesting Sunday afternoon recitals are given under the auspices of the National Music League.



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Evangeline Lehmann Interviewed in Paris

Active Impresaria of Great Aid to American Artists Going Abroad-Will Introduce Madeleine Grovlez, Pianist and Harpsichordist, to America Next Season

It is an interesting interview when one has the opportunity to learn from one whose activities have become internationally known, the exact situation in Europe during the past



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year, for artists and students, especially the situation for our own Americans.

The writer called up Miss Lehmann, made an appointment, and went directly to her office in the Pleyel building. We knew we would get an unbiased opinion from this young lady, who is not only a manager of artists, but a distinguished artist herself. From the moment we entered, and saw the hum of activity, heard the various artists

discussing and asking for advice, the telephone ringing constantly, and saw the various posters on the walls, telling of concerts which had taken place and were to take place, we knew someone, at least, was busy

ous posters on the walls, telling of concerts which had taken place and were to take place, we knew someone, at least, was busy during the dull days.

"You see," Miss Lehmann told us, "the situation is so simple when these American artists can come, talk over their plans, and be advised in their own language. They are so proud of their high school French, when they first land, and are so sure they understand when they are spoken to, but in reality they find they often say 'Oui,' when they don't know what has been said. All of the artists are learning of my office now, and I have many who come, wishing to give recitals and concerts, or to learn of good teachers where they are assured of the best training possible. I help them, even, in locating a hotel or pension where they may practice to their heart's content, without that terrifying feeling that they are disturbing those around them."

ing those around them."

We wanted to get Miss Lehmann's idea of the situation in Europe, artistically speaking, and she summed it up in a few words: "I find that American artists are just as much appreciated in Europe as European artists are in America. It is a wonderful thing for anyone to make appearances in Europe, for the atmosphere of the concerts is so different. An artist is bound to learn more poise. They come in contact with great composers, with artistic life that has gone on for so many, many generations. The European artist loves to get before an American audi-

ence. They react to the life, the spontaneity,

ence. They react to the life, the spontaneity, the appreciation for good work.

"I will soon have one of the best concert pianists and exponents of the harpsichord in France going to America. I am referring to one whom everyone knows over here, Madame Grovlez. You know she's the wife of Gabriel Grovlez, conductor of the Paris Opera. She will be a great success, as she has that Parisian charm, and in her costume of the fifteenth century, seated at that beautiful old historical instrument, playing with that sureness of touch and finesse of expression, will be a rare treat.

"She will appear at fifty or more colleges, clubs and conservatories throughout America. You undoubtedly know, also, that Madame Grovlez will be the harpsichord instructor when the master and beloved teacher, Isidor Philipp, and Maurice Dumesnil, eminent French pianist, will be in New York. The class was scheduled for this year, but owing to unforeseen circumstances, it was deemed necessary to postpone it until a later date."

deemed necessary to postpone it until a later date."

We could see Miss Lehmann was anxious to terminate the interview, as so many other persons were impatiently waiting for her, so we asked her when one of the next matinees would take place, which we love to attend so much, and on which Miss Lehmann places talented American artists.

She replied, "Every Friday afternoon. Try and come, especially to the next two, for next week I have engaged that excellent Negro clarinettist, Rudolph Dunbar, who is making such a fine reputation in Europe. The following Friday, Mary Jo Turner, the charming American pianist, is playing two groups. I'm sure you'll enjoy hearing them both."

No wonder Paris is such a popular concert field for American artists, when they can gain results and have such a vivid personality and helpful person with whom to deal.

Kullman Sings With Berlin State Opera

Charles Kullman, American tenor, recently appeared in the role of Pinkerton in Mme. Butterfly at the Berlin State Opera. Mr. Kullman, who is still in his twenties, is already well known in his own country. During 1928 and 1929 he sang leading tenor roles with the American Opera Company. While with that organization he created the part of Amaury in the Opera Yolanda of Cyprus, which had its premiere in Chicago and was then presented in New York and throughout the country. Mr. Kullman has also sung leading roles with the Chicago Civic Opera Company and last summer appeared with the Chautauqua Opera Company at Chautauqua, N. Y.
In 1924, upon his graduation from Yale,

peared with the Chautauqua Opera Company at Chautauqua, N. Y.

In 1924, upon his graduation from Yale, Mr. Kullman won a fellowship at the Juilliard Graduate School in New York, where he studied with Francis Rogers. He has served on the music faculty of Smith College. Last fall the Juilliard Graduate School awarded this young artist an American-German Exchange Fellowship which entitled him to a year of operatic training and experience in Berlin. Since that time Mr. Kullman has become favorably known in the German capital and his engagement to sing with the Berlin State Opera Company has resulted in gratifying success.

Mary Becker With National Music League

Mary Becker, violinist, has fulfilled quite Mary Becker, violinist, has fulfilled quite a number of interesting engagements in her first season with the National Music League. She has appeared in the Young American Artists' Series at the Barbizon; Yonkers Male Glee Club, Yonkers; Tarrytown Choral Club of Tarrytown; Arion Glee Club of Trenton, N. J.; Pi Tau Kappa Club of New York; The Banks Glee Club of New York,

Paris Bans Weingartner

PARIS.—The French Government, through M. Chiappe, Prefect of Police, has instructed the Pasdeloup Association that Felix Wengartner may not receive permission to conduct at their concerts. Weingartner, who was engaged to conduct two concerts. at their concerts. Weingartner, who was engaged to conduct two concerts on March 7 and 8, was well-known in Paris before the war, and received the Legion of Honor. In 1914 he was, however, one of the ninety-three "Intellectuals" who signed the manifesto denouncing France. M. H.

and the Eclectic Club of New York. She has also appeared in Brooklyn, and will play in Morristown, N. J., on March 22.
Only unstituted and enthusiastic praise has accompanied every performance of this accomplished young artist. A comprehensive tour of the middle West has been booked for Miss Becker for next season.

College of Music Students' Recital

College of Music Students' Recital

The Music and Arts Room, Grand Central Palace, was crowded on March 12, when a varied program of ensemble numbers piano, violin and vocal solos was offered by a score of students. The dozen numbers were given by the following performers: Rosalind Palmer, Gloria Palmer, Marion Seitz, Marguerite Buttelman, Helen Bialecka, Muriel Mason (twelve-year old violinist), Dohra Guss, Anthony Messina, Harold Douglas, Jeanne Schwartz, John Bonnani, Morris Brenner, John Eina and Sylvia Schaefer. A string quartet, and trio for piano, violin and cello, both by Schubert, began and ended the program, and in between were heard violin pieces by Vieux-temps, Wieniawski and Mendelssohn; piano works by classic and romantic composers, and songs by Schumann. The interest of the large audience was evinced by continuous applause. The next concert is set for April 10.

Lillian Hunsicker Active

Lillian Hunsicker Active

Lillian Hunsicker, soprano, recently appeared in a Schumann program before the Allentown (Pa.) Music Club, and also in a joint program with Dame Rachel Crowdy of London, England. On March 2, this artist was presented by the music committee of the Woman's Club at the Auditorium, Allentown, in a recital of French, German, Italian and English songs. Elleda Kammerer was at the piano. The following day Mrs. Hunsicker appeared as soloist with the male quartet of Grace Church. On April 12 the soprano is engaged to sing in Reading, Pa.

Mary Wigman Acclaimed in White Plains

With Plains

On Monday evening, March 9, Mary Wigman gave a recital in White Plains, N. Y., at the Westchester County Center before a large and distinguished audience that awarded the brilliant German dancer an enthusiastic reception. Her program was the same as that offered at her New York debut, in which she revealed anew the magnificent art that has won her acclaim in this country as well as in Europe. nificent art that has won her a this country as well as in Europe.

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(From left to right) Madeleine Grovlez, pianist and harpsichardist; Isidor Philipp, noted pedagogue, and Evangeline Lehmann, artist and manager.

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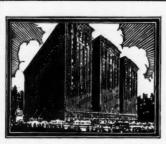
Saminsky to Conduct New American and Russian Stage Works

The New York Polyhymnia, founded over a year ago with the aim "to foster inter-national exchange of unknown musical cul-



LAZARE SAMINSKY who will conduct the first New York con-cert of the Polyhymnia, to be given at the Martin Beck Theater on April 12.

tures and of unknown works, old and new," and which has given since then, under the direction of Lazare Saminsky, orchestral and choral concerts in Berlin, Vienna and Milan, will present its first New York program on April 12 at the Martin Beck Theater. Lazare Saminsky, director of the New York Polyhymnia, will conduct several American choral works by composers of the Revolutionary War period and of our days, and also the first stage performance



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of two ballet scenes drawn from the ancient Greek lore by two living composers, one American and one Russian.

A Page from Homer by Evelyn Berckman, a young Philadelphia composer whose works were brought to public attention through performances of her symphonic and chamber works at the New York and Rochester symphony concerts and at the League of Composers, and A Page from Euripides of Michel Gniessin, an outstanding leader of modern Russian composition, will have their stage premieres.

ing leader of modern Russian composition, will have their stage premieres.

Ruth St. Denis will be in charge of the choreography and also enact herself the part of Antigone. Marianne de Gonitch, a leading soprano of the Philadelphia Grand Opera Company; Moses Rudinov, baritone; a corps de ballet, chorus and orchestral ersemble will assist.

The balance of the program contains the second American performance of Lazare Saminsky's cantata-pantomime, The Daughter of Jephtha (three fragments), with Ruth Rodgers, soprano; Henry Clancy, tenor; Gottfried Federlein, organist; the Emanu-El Choir and Pan-American Symphonic Ensemble participating; and also a group of El Choir and Pan-American Symphonic Ensemble participating; and also a group of Troubadour Songs of Navarre and Provence of the XII and XIII centuries (some of which are attributed to the King of Navarre and to Richard the Lion-hearted). The Troubadour songs, harmonized and orchestrated by Richard Hammond and Douglas Moore, will be sung in medieval costume by Marianne de Gonitch. The costume is designed by Natalie Hays Hammond.

tume is designed by Natalie Hays Hammond.

The New York Polyhymnia has been founded by Lazare Saminsky, and with him are associated as patrons, directors and members of the technical board, Mrs. John W. Alexander, vice-president of the MacDowell Association; Natalie Hays Hammond, daughter of the distinguished American statesman; Mrs. J. Ramsay Hunt, wife of the eminent physician and Rockefeller Institute member; Mrs. Henry Morgenthau, Jr.; Mme. Frederic Moreau, a prominent social leader of Paris; Philip J. Goodhart, banker and philanthropist; Eugene Goossens, Werner Josten, composer and head of the music department at Smith College; Dr. Howard Hanson, director of the Eastman Conservatory of Rochester; Count Dru de Mongelaz of London; William T. Spiegelberg, vice-president of Temple Emanu-El of New York and patron of music; Douglas Moore, Colin MoPhee and Adolf Weiss, American composers; Joseph Yasser, distinguished Russian musicologist, etc.

New Jersey Orchestra Concerts

The New Jersey Orchestra, Rene Pollain, conductor, played at Montclair, February 23, and at Orange, February 25. Lewis Richards, harpsichordist, was the soloist. The program at both these concerts comprised ards, harpsichordist, was the soloist. The program at both these concerts comprised Suite for Small Orchestra by Herbert Inch, instructor in the Eastmam School of Music; concerto for harpsichord in D major (Luigi Borghi); and the Clock Symphony of Haydn. Mr. Inch's suite includes a barcarolle, a nocturne and finale. The composition is modern, although not characterized by excessive dissonance and atonality. The work is marked by imagination and skill in orchestration.

Mr. Richards displayed his brilliant technical and interpretative gifts in the harpsichord concerto. He was applauded so enthusiastically in both Montclair and Orange that, after numerous recalls, he played two encores—in Montclair, Ayrlton's The Brook and Handel's Harmonious Blacksmith; in Orange, The Brook and The Turkish March. Both concerts were largely attended, and at both Mr. Pollain and his men were warmly received. At the next concerts, April 20 and 21, Ossip Gabrilowitsch will be the soloist in Schumann's piano concerto.

Junior Student Concert at Master Institute

The Master Institute of Roerich Museum, New York, recently presented a junior students' recital. A large and cordial audience attended. Twenty-six children appeared on the program. The pianists were: Barbara Levy, Claire Kosman, Dorothy Himmel, Shirley Kosman, Alice Martinson, Louis Schwartz, Viola Essen, Jean Kraus, Margaret Gaudiani, Eileen Martinson, Melvin Socoloff, Arlene Hillelson, Miriam Hoffman, Kitty Gordon, Mildred Michnoff,

Muriel Greenberg, Fifi Lazaris, Shirley Cash. The violinists included Louis Sheer, Frederick Socoloff, Morton Berdy and Ruth Chatfield; the dancers, Tatiana Estrovitch, Justina Popov and Sonia Applebaum. A dramatic recitation was given by little Viola

Essen.
The young students were the pupils of Mikhail Mordkin, Maurice Lichtmann, Mme. Vietor, Sina Lichtmann, Mrs. Thompson, Ida Goldstein, Professor Olmsted, Esther Lichtmann, Mme. Caslova, Linda Cappabianca and David Barnett.

National Opera Club Meeting

Baroness von Klenner's subject, Operas of Japan, for the March 12 meeting of the National Opera Club, in the A. W. A. Clubhouse concert room, enlisted the cooperation of prominent music-folk, including Harriet Ware, Henry Hadley and associated quartet of solo singers. Besides these, Frieda Hempel, special honor guest, and the large audience, lent additional eclat to the brilliant affair.

tet of solo singers. Besides these, Frieda Hempel, special honor guest, and the large audience, lent additional eclat to the brilliant affair.

Nine Ware songs were sung by Nadine Moore, soprano, who has a sweet voice, and interpreted her numbers charmingly. Excerpts from The Mikado were sung by Ellery Allen, soprano; Marion Cox, contralto; Hunter Sawyer, tenor, and Arthur Van Hoelst, baritone, all from the Betty Tillotson Concert Bureau. The familiar solos and ensemble numbers brought them personal praises. Catherine Carver played the accompaniments.

Mr. Hadley told of his enjoyable experiences in Japan, and of his conducting an orchestra of Japanese players, who, after some thirty rehearsals, played the Tannhäuser overture well. Eugene T. Scudder, tenor, sang an aria from Iris (Mascagni), adding an encore in English, Ruth Wunderlick Landers playing the accompaniments.

All this variety of music was greatly enjoyed by the large audience, following President von Klenner's presentation of the subject, and introduction of guests of honor. A feature of the afternoon was the presentation of Mme. Hempel, who said a few words. Etta Hamilton Morris, president of the N. Y. State chapter of the National Federation of Music Clubs, called special attention to the San Francisco meeting in June; Doree Lyon, former prominent New York club woman, told of obtaining operatic appearances for young Americans in Italy; she also spoke of the scarcity of American York club woman, told of obtaining operatic appearances for young Americans in Italy; she also spoke of the scarcity of American papers there, and how delighted she was to find "The Bible of musical literature, the MUSICAL COURIER, on sale." Dora De Phillipe and Harriet Riesberg were introduced as two former Butterflys, and Harriet Behnee as the first Suzuki in that opera. Each told of events connected with these appearances, adding charm to the affair by their remarks. their remarks.

Various announcements of interest by President von Klenner included naming the special Evening in Bohemia, in Greenwich Village, March 17, a benefit for the Libretto Prize Fund, for which a collection was taken. The annual Spring concert and dance, April 9, and the club's motto, The Consideration and Discussion of Operatic Subjects, as well as Dollar Opera, were again named. President von Klenner's humorous introductions, comments, and interjections during the program kept everyone interested.

Lilias Mackinnon to Lecture at Musicians' Vacation Course

Musicians' Vacation Course

London.—Lilias Mackinnon's "Memory
Training for Musicians" is a popular feature
at the Musicians' Holiday Course, which
takes place annually at Seascale in Cumberland. Next August Miss Mackinnon will
lecture to the large band of music teachers,
who are attracted each year to this wellknown gathering of musical educationalists,
on her system which has received enthusiastic commendation on both sides of the astic commendation on both sides of the Atlantic. The course is held in a secluded

Atlantic. The course is held in a secluded little town on the edge of the famous Lake District, in a delightful situation, surrounded by sea and mountains.

Miss Mackinnon was invited to give a broadcast recital from the London studio of the British Broadcasting Corporation, on March 20, when she will play works by Brahms, Rachmaninoff and Scriabin.

I. H.

Hempel for Extensive Tour

Frieda Hempel is being booked by her anager, Betty Tillotson, for an extensive manager, Betty Hilotson, for an extensive tour next season. Starting in the middle west in October, she will give four concerts in one week, the first one in Ripon, Wis. Miss Hempel will sing in New York early in the season and also in Boston, later appear-ing in Montreal and other Canadian cities.

Scudder to Appear in New Haven in Rossini's Stabat Mater

Eugene T. Scudder, tenor, has been engaged by the Methodist Episcopal Church, New Haven, as soloist for the presentation of Rossini's Stabat Mater, which will be sung on Palm Sunday afternoon.

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In these lectures also Miss Liebling will help the student and the teacher in the choice of suitable material for program making. To build a program which is correct, attractive, unusual and singable from the vocal point of view of the singer, who is to sing it, is not easy; but it is an art which can be learned and it is an indispensable part of the equipment of every good teacher. A wealth of beautiful songs of every period and style will be introduced in these lessons.

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There will be a daily lecture lasting one and one-half

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Announcement of summer session plans by the Cincinnati Conservatory of Music is at-tracting much attention throughout the coun-try, for this noted music school, founded in 1867 by Clara Baur, is now under the 1867 by Clara Baur, is now under the auspices of the Cincinnati Institute of Fine Arts, of which the Cincinnati Symphony Orchestra is a part. The progressive growth of the school and its well developed courses have always commanded attention, but its

portant features of the sessions, which are attended by prominent teachers and mu-

Karin Dayas, eminent pianist and peda-gogue will conduct the piano master class this summer. Mme. Dayas, who was born in Helsingfors, Finland, won the coveted Liszt prize at the age of 14, holding it for two years in succession. She was Carl Friedberg's principal assistant teacher in his



KARIN DAYAS

JOHN A. HOFFMANN

plans for the summer session this year are

plans for the summer session this year are of unusual importance.

The conservatory summer bulletin, just off the press, has brought forth much praise for its completeness. The courses offered reveal that the management of the educational policy is in line with the most modern thought and needs.

To refresh and inspire the teacher and to provide for the requirement of degrees, both baccalaureate and post-graduate, there are courses offered for teachers of theory, voice and all instruments. There is master instruction in voice, violin, piano, cello, organ, harp, etectera. There are courses for general and instrumental supervisors of school music. There are graduate courses leading to degrees, master of music, composition, voice, piano, etc., master of fine arts in music, history and musicology, and master of arts in education. There is also cultural and preparatory instruction in all departments.

Recitals by members of the faculty, by the

Recitals by members of the faculty, by the number chorus and the orchestra are im-

master class at the Conservatory of Cologne, and has appeared in all the important musical centers of Europe. Mme. Dayas has a colossal repertory, having played thirty concertos with the leading orchestras of Europe. Last season she was soloist with the Cincinnati Symphony Orchestra in the first performance of Busoni's piano concerto.

Jean ten Have, noted French violinist, will again hold a class this summer. Last year was the first time that Mr. ten Have, who has been a member of the artist faculty for the past fifteen years, remained for the summer session and his many pupils took opportunity to attend this class, which was a great success. Mr. ten Have carries on the method of Eugene Ysaye, with whom he was associated for many years.

Parvin Titus, who was in Europe last summer, is remaining to give master instruction in organ. Mr. Titus, who is a graduate of the Institute of Musical Art, New York, was a pupil of Gaston Dethier, famous Belgian organist, and of Marcel Dupre, master of the French school. He has appeared as concert organist in New York, New Orleans, Dallas, San Antonio and other large cities, playing before the National Convention of the American Guild of Organists and the Detroit Institute of Fine Arts. Mr. Titus has been head of the organ department for six years.

John A. Hoffmann, of the artist voice faculty, will again conduct the summer chorus, a feature of the summer school.

Other important teachers to remain for the summer session include Mary Ann Kauf-

Other important teachers to remain for the summer session include Mary Ann Kauf-man Brown, concert and opera singer; Karl

Kirksmith, first cellist of the Cincinnati Symphony Orchestra; Casper Reardon, solo harpist wth the Cincinnati Symphony Orchestra, and Dr. George E. Leighton, director of education of the conservatory, teacher of theory and composition. Dr. Leighton will be in full charge of the emphasized graduate degrees which are given so much attention in the summer announcement, with the increasing demand for graduate degrees made by colleges and universities on all their teachers.

An interesting and important course, un-

An interesting and important course, un-er the direction of Blanche Kahler Evans, is the class of piano teaching and pedagogy. Under the direction of Mrs. Evans a system of teaching piano in classes in the Cincinnati public schools has been developed. The advantages of this method, the rivalry



JEAN TEN HAVE

between the pupils, and the lowered cost of instruction to the pupils, have made it very popular with beginners. A demonstration class is taught before the normal teachers, and opportunity is given them for practice teaching.

and opportunity is given them for practice teaching.

In the field of school music Mrs. Frances G. Crowley has organized her department for the summer session, designed to meet the needs of supervisors who are engaged in school work during the year and who wish to become acquainted with new material, new methods and more advanced lines of work, and to secure additional credits to satisfy more exacting state requirements.

Special courses in conducting by Peter Froehlich, Jr., and in Music Appreciation by Helen Roberts are featured.

Gladys Criswell, head of the dramatic art department, will give a number of interest-

Gladys Criswell, head of the dramatic art department, will give a number of interesting courses in Speech and the Theater Arts for the summer session. A special course has also been arranged for Public School Music Teachers concerned with the production of operettas. All courses are credited toward diplomas or degree.

The sixty-fifth summer session of the Cincinnati Conservatory of Music opens June 19 and will close July 31.

Rubinstein Club's Fourth Musicale

Patricia O'Connell and Paul Cadieux be-gan the Operatic Concert in Costume, ar-ranged by Estelle Liebling, which made up Patricia O'Connell and radi sandine, arranged by Estelle Liebling, which made up the fourth matinee program of the Rubinstein Club, at the Hotel Plaza, March 10; they sang excerpts from Carmen, with much verve. Leonora Cori followed with the La Traviata aria in brilliant style, the duet from Aida coming next. Mae Haft was Aida, and Devora Nadworney sang Amneris very effectively. Mary Craig as Lakme, and Georgia Standing as Mallika, were charming in their duet, Miss Craig especially so in her blue and gold costume, with brilliant crown. She also sang the aria from Pearl Fishers with grace and expression, high B flats and a C issuing with power and quality. Scenes from Prince Igor (Borodin) were sung in Russian by Valentina Aksarova, soprano, and Vladimir Dubinsky, baritone. The quality and vigor of this performance was very unusual, a chorus of nine Liebling singers assisting, sometimes with a humming accompaniment. Miss Liebling played accompaniments with accusof nine Liebling singers assisting, sometimes with a humming accompaniment. Miss Liebling played accompaniments with accustomed style. President Chapman read two poems, Keeping in Tune being very apropos, She announced the closing evening concert for April 21. Guests of honor were Mr. and Mrs. Percy Grainger, Baroness Von Hindenburg, Antonia Sawyer Miner, Mrs. Charles Cyrus Marshall, Gina Pinnera, Frederick Paulding, Mrs. August Dryer and Angelique V. Orr.

Lester Ensemble Activities

The Lester Ensemble presented Josef Wissow, pianist, in recital, March 9, under the auspices of the Parents and Teachers Association of Sharon Hill, Pa. The following evening Mr. Wissow was heard with Arvida Valdane, soprano, and Virginia Sny-

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FRANZ LISZT

der, accompanist, in Pitman, N. J. The same week the Ensemble again presented Mr. Wissow with Elwood Weiser, baritone, and Virginia Snyder, accompanist, at the Knights Templar, Philadelphia. The Ladies' Auxiliary sponsored the concert.

Gertrude Wieder's Forthcoming European Tour

Gertrude Wieder, whose contralto voice is of the rare "genuine" kind, as attested by her Boston and New York critics after recent recitals, sails for Europe on March 27 for an extended concert tour. She has engagements in a number of European music centers and London appearances in May will end her tour. Such expressions as "She sings with admirable musicianship," "She is an able and sensitive interpreter," "Her voice is of characteristic contralto timbre, dark, smooth and fine," which featured her Boston press notices, presage much success for the young artist in Europe. Besides London, Miss Wieder's European engagements include Berlin, Vienna, The Hague and other important cities. important cities

The Carl Kinseys in Algiers

A little note of greeting was received from Carl Kinsey and his wife, from Cannes, just before they left for a tour of Algiers and Morocco. Mr. Kinsey said that the climate was heavenly and that they were having a fine rest and good change.

Obituary

WILLIAM GUSTAFSON

WILLIAM GUSTAFSON

William Gustafson, former Metropolitan Opera basso, shot and killed himself in his New York apartment on March 10.
Gustafson, who was forty-two, was born at Arlington, Mass. He made his professional debut in Boston in 1915 and was for some years one of the leading basses at the Metropolitan Opera where he appeared most frequently in Wagnerian roles. He was of magnificent presence, over six feet in height, and possessed of a voice of striking beauty, though not of great power. Although he sang some of the most important Wagnerian roles, he made no outstanding success in opera, owing chiefly to the fact that he was endowed with limited histrionic ability. He terminated his contract with the Metropolitan, January 15, and although he had a half year contract for next season, and a few engagements for concert and oratorio appearances, it has been said by his associates that he was suffering from financial stress. This may have had something to do with the act that terminated his life.

He served in the war as infantry lieutenant and was a member of the Players and Dutch Treat Clubs.

KALMEN KLEIN

KALMEN KLEIN

KALMEN KLEIN
Kalmen Klein, noted Jewish cantor, who composed the famous Kol Nidrei, which is sung on the Day of Atonement, died in Chicago on March 16, after a long illness. Cantor Klein was born in Silel, Russia, and came to Chicago fifty years ago. In addition to his Kol Nidrei he composed much other music for the Hebrew services.

HOWARD LEOPOLD

HOWARD LEOPOLD

Howard Leopold, father of the well known pianist, Ralph Leopold, died of pneumonia at his home in Pottstown, Pa., on March 11. Mr. Leopold was 81 years of age. The deceased once ran for the governorship of Pennsylvania, on the prohibition ticket. Surviving, besides Ralph, are Leroy Leopold, of Washington, and a daughter, Mrs. Newton D. Baker, of Cleveland, wife of the Secretary of War under Wilson's administration.

European Music Festivals in 1931 (Provisional List)

				- Pro-		
		Cologne				
April	13-May	16 Stratford-or	n-Avon	.Shakespear	e Birthday	Festival
		3 London				Season
April	29-May	2 Portsmouth	(England)	Choral Fes	stival	
April	May	Verona		Open-Air	Opera Fest	ival

May

May
May 2-4. Solothurn (Switzerland) Swiss Tonkünstler Festival May 9-17. Basle (Switzerland) Mozart Festival May 10-17 Bremen 61st German Tonkünstlerfest May 12-17 Bad Ems International Music Festival Week May 11-16 Dublin Fest Coel May 15-20 Bad Homburg (Germany) Dutch Music Festival May 19-24 Gorlitz (Germany) - 21st Silesian Music Festival May 24-30 Bad Pyrmont Culture of the Nations Festival (Holland)
June
June 14 17. Cologue 100 th Nether-Rhenish Music Festival June 16-17. Bad Homburg English Music Festival June 20-23. Wirzburg 10th Mozart Festival June (2nd half) Ratishon Church Music Congress June-August Vienna Mozart Celebrations (175th Birthday Anniversary)

June 29-Sept 12Stratford-on-AvonShakespeare Summer Festival
July
July 6-9. Bad Homburg. American Music Week July 18-Aug. 25. Munich. Munich Opera Festival July 20-28. Oxford and London 9th Festival of the International Society for Contemporary Music July 21-Aug. 19. Bayreuth Wagner Festipicle
July 25-Sept, 6. Milan Opera and Concert Festival July 26-Aug. 6. Zoppot Forest Operatic Festival July 25-Aug. 30. Salzburg Salzburg Festival July 20-Aug. 1. Haslemere (England) Festival of Old Chamber Music
August

Aug. 3-8 Lausanne	.2nd Anglo-American Music Conference . Welsh National Eisteddfod
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September

September. Vienna 2nd International Bruckr Sept. 6-11 Gloucester (England) Three Choirs Pestival Sept. 8-13 Bad Ems Mozart Festival Week	Festival
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Metropolitan Opera Choral School's First Concert

The first public concert of the Metropolitan Opera Choral School, under the direction of Edoardo Petri, attracted a large audience to the Casa Italiana of Columbia College on March 15. The affair was given under the auspices of the Dante Alighieri of New York and by permission of Giulio Gatti-

Petri's directing with accuracy and with effective results. The tone could be as thundering one moment as it was in II Canale (first time) by Lualdi, and then diminished into a lovely pianissimo with no difficulty at all. This number, incidentally, had to be repeated. Two Cherubini numbers



THE METROPOLITAN OPERA CHORAL SCHOOL

which, under the direction of Edoardo Petri, gave its first public concert at the Casa Italiana, Columbia College, on March 15. A distinguished capacity audience, among which was Otto H. Kahn, received the chorus with enthusiasm.

Casazza, with Otto H. Kahn among the distinguished members of the capacity audi-

The impression made by the choral school was an excellent one. One had expected good results, but the finish and artistry revealed in interpretation and tonal quality were surprising, so much so that one wondered why the organization had not been heard before, and one hopes, after hearing it, that other concerts will follow.

The voices are finely blended. Each section displayed voices of agreeable quality and volume, which were always under perfect control and the singers followed Mr.

were charmingly given, with an airiness and vocal charm, while Beethoven's To God and vocal charm, white Beethoven's To God Eternal was given with religious fervor and beauty. The two Palestrina selections, Bach's Grant Me True Courage, Lord! and Verdi's Pater Noster were equally successful. Other selections included: Se Nel Partir (Monteverdi), Quand Mon Mari (de Lasso), which was especially liked, All Through the Night (an old Welsh air), and Midsummer (Moussorgsky) for women's voices alone. The enthusiasm of the audience proved conclusively that the merits of the chorus and the expert manner in which Mr. Petri had trained them were appreciated.

trained them were appreciated.

Philadelphia

(Continued on page 32)

Concerto, playing the difficult work with ease. His tone is warm and rich, and his technic is adequate to all demands. Particularly beautiful was his playing of the Canzonetta. The audience acclaimed him most enthusiastically.

The Marche Slav received a vivid performance as the closing number of an enjoyable program.

joyable program.

JAMES A. BOSTWICK IN STUDIO PIANO RECITAL

James A. Bostwick in Studio Piano Rectal.

On March 14, in The Studios, Mary Miller Mount presented one of her artist pupils in a pleasing recital. James A. Bostwick played a comprehensive program ranging from Bach to Gershwin.

His first numbers were the First Movement of Bach's Concerto in the Italian Style, and Sarabande of the same composer. These were given with intellectual understanding and clear enunciation.

Schumann and Chopin numbers composed the second group. Aufschwung by Schumann received a spirited rendition, followed by the C minor and C major Preludes of Chopin, and the A flat major and C minor Etudes also by Chopin.

In the final group came Liszt's Concert Etude in D flat, Troika by Tschaikowsky, Cyril Scott's Song of the East, and two Preludes by Gershwin—the C sharp major and the B flat minor.

Mr. Bostwick did some very fine work, but he is very evidently at his best in the modern compositions. His tone is good and his technic quite facile.

The select audience invited by Mrs. Mount were appreciative of the young artist's playing.

S. Hurok and Mary Wigman Entertain

Entertain

One of the most delightful parties of the season was given at the St. Moritz on Thursday evening, March 12, by Mary Wigman and S. Hurok. This was on the eve of the dancer's departure for Europe, following a brilliant first season in this country.

Many prominent in musical, dance and newspaper circles were present and partook of a sumptuous buffet supper after which they danced to the wee hours to a special Russian orchestra.

orchestra.

Festivities, however, were interrupted long enough to listen to a member of the Russian Opera Company (whose name has escaped the writer) in several selections in which he revealed a fine voice and exceptional artistry.

Philadelphia Mozart Society

As a result of an enthusiastic reception of the proposal at a dinner party at The Art Alliance, January 27 (the 175th anniversary

of Mozart's birth) The Mozart Society, of Philadelphia, was formally organized, March 9. Edward Ellsworth Hipsher, well known musician, and assistant editor of The Etude 9. Edward Ellsworth Hipsher, well known musician, and assistant editor of The Etude Music Magazine, is president. Among the founder members are Dr. and Mrs. Andrew F. Lippi, Marie Stone Langston List, Emma Wittman Artelt, Emily Stokes Hagar, Gwendolyn Morgan Drain, Leonardo List and John W. Drain. The chief purposes of The Mozart Society are to preserve Mozartiana, to promote interest in this composer's works and to aid in maintaining Philadelphia's standing as a musical art center. Affiliation with the Mozartgemeinde of Salzburg has been arranged, thus giving the society a part in the Mozartgemeinde's Mozarteum and annual Music Festivals at Salzburg.

N. Y. U. Wins Intercollegiate Glee Club Contest

Glee Club Contest

Eleven college glee clubs entered the Intercollegiate Glee Club Contest this year, and according to Dr. Howard Hanson, chairman of the judges, it was one of the closest competitions in the organization's history. However, New York University was awarded first honors (and the silver cup), and Yale University received honorable mention. The other clubs competing were Dartmouth, George Washington, Ohio State, Columbia, Capital, Lafayette, Williams, Union, Fordham and Washington University (Mo.).

This year the prize song (Feasting, I Watch by Edward Elgar) was competed for in the afternoon to avoid the monotony of eleven clubs repeating the same song at the concert. However, in the evening five of the clubs sang the prize song again, although the decision was not known until later. The judges, in addition to Dr. Hanson, were Thompson Stone and Duncan McKenzie, and they were introduced by Dr. John H. Finley.

The first part of the program consisted of a choice song, after which came the prize song, and finally each club sang a college song. The University Glee Club assisted as usual, singing several numbers alone and also with the combined clubs under Channing Lefebyre's leadership.

The annual concert of the Intercollegiate Glee Clubs is always a treat, and should certainly attract a capacity audience. Harriet Pickernell managed the concert, as she has since the beginning, and was no doubt largely responsible for the success of the affair.

Marvin Maazel, Opus I

A baby girl presented by Mr. Stork, came to Mr. and Mrs. Marvin Maazel recently in Los Angeles. One of the telegrams of congratulation received by them read tersely: "Bravo, encore." Mrs. Maazel and Opus I are doing very well indeed.

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MARCH 21, 1931

Could jazz and "popular unrest" possibly be

Wotan is the playboy of Wagner's Ring of the

If classical music is form, it cannot be said that modernistic music is reform.

Musical enjoyment is an emotional condition with some and a state of mind with others.

Stravinsky's Symphonie de Psaumes should be called, Symphonie In Black and White.

Paris has three statuary monuments of Chopin. How many are there of MacDowell in New York?

Some musicians would like to see the publishing of a reference book called "Who's Nearly Who In

Rossini's William Tell is 102 years old and still vital and great, the musical modernists to the contrary notwithstanding.

Why do most of the musical radio announcers always speak through the microphone in a marsh-mallowy voice, and make their words sound like verbal cream caramels?

The Soviets are seeking a new national march. The logical thing for them to do is to apply to John Philip Sousa, but with their well known aversion to royalty they probably hold off because he is the

Someone once had a good word for criticism. It was the great Gladstone, and he said: "Censure and criticism never hurt anybody. If false, they can't hurt you unless you are wanting in manly character: and, if true, they show a man his weak points and forewarn him against failure and trouble.

Competition among the lesser musical journalsthe Musical Courier has no competitors-is terrible and heartrending. In the reading room of the Great Northern Hotel last week, an editor of one of the little sheets picked up an opposition paper, and when no one was looking, tore it into small pieces, and threw them behind a chair. Then he pulled a copy of his own journal from his pocket, laid it on the reading-table, and walked out. This is sworn to, even if not before a notary, by one who says he observed the little comedy-drama at first hand.

Signs of Spring:—Opera singers are making fare-well appearances at the Metropolitan. An Italian opera singer appeared at an exchange office, and asked the rate of liras per dollar.

The pay of orchestral musicians at the summer resorts in Germany, is to be cut this year to an average total of \$12 to \$15 monthly for the individual player. American orchestral members will read this with pity, horror, and a high degree of self satisfaction

With every normal musical person of fair age, there has been a time when he considered Tschaikowsky, Liszt, Puccini and Verdi wonderful above all things; and another period when the same adoration went to Bach, Beethoven, Wagner and Brahms. And there it probably has remained.

The White-Smith Publishing Company liked so well our review of Slonimsky's song, My Little Pool, that it has incorporated it in a circular of which the first edition was 8,000. We appreciate this tribute to our review columns and hope it sells 8,000 copies of My Little Pool. The song is fully deserving of the publicity that is being given it.

It is always sad to read about theatrical troupes being stranded, even when they are opera companies of the sort that deserve to be stranded. One is some-times inclined to wonder, however, at the optimism of the managers who go forth to conquer America in so dubious a fashion. After the endless experiences that opera companies have had, one would think that wisdom would keep managers and artists at home.

Our town was under the sign of Wagner this week, with the Metropolitan finishing its special cycle and adding a performance of Götterdämmerung; and with the German Grand Opera Company presenting the entire Nibelungen tetralogy, as well Tristan and Isolde and The Flying Dutchman. With the visiting organization were three singers, Johanna Gadski, Johannes Sembach, and Karl Braun, who long ago endeared themselves to New York lovers of German opera. The trio have retained their singing abilities and interpretative art and had a rous-ing welcome from their faithful local admirers.

In the Musical Courier issue of February 28, a statement was made, on the authority of Harry Kononovitch, teacher of violin, that his artist pupil could execute trills in tenths and chords extending over three octaves. Accompanying the article was a picture of young Mr. Mavrikes, which showed that he has exceptionally long fingers. Many communications have been received to the effect that the feats ascribed to young Mavrikes are impossible and in this connection, be it said that it is very gratifying to the staff of the MUSICAL COURIER to note once again that nothing that appears in its columns escapes the eyes of the musical fraternity. On another page of this issue, under the heading "This, That and the Other Thing," will be found a letter from Mr. Kononovitch, in which he answers the Mavrikes doubters and invites them to come to his pupils' concert on April 19, hear Mavrikes and convince

Dr. T. Tertius Noble, of St. Thomas' Church, New York, celebrating his fiftieth anniversary as an organist and choirmaster, said a few days ago: world has no use for straight-laced organ grinders. I tell the organists of my acquaintance that they must get away from the smell of the organ loft. I tell them they must play jazz, write jazz and sing funny songs. If they wish to broaden their point of view they must do something other than write hymns or spiritual works." Dr. Noble's advice is, of course, meant by him to be taken with a grain or two of salt. The church organ is an instrument entirely associated with lofty endeavor and holy purposes, and its popularization must be effected outside of the sacred That process has already been served in the moving picture theaters, where jazz is used effectively on the organ. It is true, however, that many church organists become the victims of their calling and through a sense of erroneous spiritual superiority allow themselves to drift far from stimulative contact with the majority of their fellow beings. It is the mentally stagnant organists to whom Dr. Noble's advice applies, but that class seems to be decreasing with the passing of time. (The spirit of the age is no respecter of the organ lofts or of the pulpit either, for that matter.)

The Strike

Reports of investigations tend to show that the present hard times, fortunately for all of us just now coming to an end, are due only partly to so-called economic depression, over-production, fear and the rest; that they were largely due to the fact that very few of the things which one bought, either as necessities or luxuries, were worth what one was forced to pay for them.

It is claimed that the buying public has been "on strike" as a result of this, and that this strike was fully justified. It is further claimed that almost everything that was sold was misrepresented, that there was no "pure wool," and no pure anything else, with a few notable exceptions, of course, and that everything was charged for by retailers and perhaps also by wholesalers at prices utterly disproportionate to costs of manufacture and marketing.

We all of us know that a great deal of this has been a fact, and we may fairly assume that a good many people finally got tired of paying high prices for shoddy, though whether this was the cause, or part of the cause, of the hard times we are still working our way out of we have no means of knowing.

However this may be, it is sure that in the pro-fession of music nothing of the sort, or at least very little of the sort, has ever obtained. There is something about the music profession which renders con-tinued charlatanism an impossibility. Those who attend concerts, opera performances or other musical presentations, judge of results which are intangible by the tangible fact of pleasure or "thrill." This is something so definite that every auditor knows exactly where he stands at the end of a musical performance and how much he has received

When there are exceptions, they are temporary and are always due to some accidental, sensational event which has resulted in widespread public curiosity which has nothing whatever to do with the musi-cal profession as a whole or as a permanency. As an illustration of what is meant by this, the vaudeville stunt may be cited of socalled artists being engaged for vaudeville performances simply because they have been connected with sensational news events which have been accorded much front page space. There was a time when such things entered rather prominently into the musical profession of America, but that time has, with increasing education of public taste, passed into the realm of forgot-ten things. Today people want music for itself and are willing and ready to pay whatever price they think it is worth to them.

It is to be noted that the price charged for musical entertainment has never been excessive. It is still one of the very reasonably priced forms of en-tertainment, and in cases where concert courses are arranged it reaches to prices that may justifiably be termed cheap. Perhaps these considerations have to do with the fact that, whatever consumers' strike there may have been in commercial lines, there has been none in the concert business, which has held up remarkably well through all of the stress of the past eighteen months. It reflects credit upon the honesty of the business and upon the excellence of the artists who are today before the public that this is true. It also reflects high credit upon the public that the better class artists have held their own more consistently than artists of less genuine excellence. It appears evident that, in spite of changing conditions, the world of music is passing through this crisis with glory to itself and with hope of even better things in the future than in the best days of the past.

Going Forward

The piano, that shows lights with tones, is perhaps of some interest. In news items concerning it it was associated chiefly with possible usage by deaf people. There are many, however, who will find other uses for this device. It will not be forgotten that there have been many claims as to tones eing associated with colors and being, indeed, scientifically associated through vibration lengths, num-bers or combinations. There is even a system known as the Marcotone, by which this supposed association is developed into a system of teaching. There have also been symphonies written with a color scheme to be used in connection with certain passages. Then again there is the Clavilux, which was prominent here a few years ago, which threw kaleidoscopic combinations of colors on the screen, this, however, not, we believe, being associated with music. fascinating and interesting branch of art develop-ment, though how much direct utility it has one is at present unable to say.

ARIATION

By the Editor-in-Chief

One of my most learned correspondents takes up his pen and protests strongly against the use of all short cuts and royal roads to thorough musical knowledge.

He refers to all such devices as "asses' bridges," and adds in his characteristic fashion: "The little books, whose titles are frequently so funny, I have long ago considered absolutely useless. They do no harm, and are not even disturbing because one is not obliged to read them. But for students to have these 'systems' and 'methods' constantly held before their eyes while playing and studying is tedious and often-times confounding. Is one no longer to look for, find and learn things for one's self? Are the orchestral and piano scores indeed so many Baedekers for musical tourists, who are unable to find the road to musical understanding?"

The vehement writer directs his wrath particularly against those Bach editions which through the manner of their notation indicate the construction and development of the Bach fugues. This has been done by printing the various themes in notes

of different sizes, or even different colors.

There are many modern educators who would gladly break a lance with our correspondent on this question. As we have progressed in everything else, so we have progressed in the domain of musical pedagogy. The best teachers of past decades taught many things that we have discarded today, and, on the other hand, we have discovered many truths that they never knew.

they never knew.

It was not so long ago that many reputable piano teachers forbade the use of the thumb on black keys. (As if anyone could play Bach properly with only eight fingers.) In Bach, too, the use of the pedal was frowned upon. Liszt sowed strife in the musical ranks by playing in public without his printed music. An inventive Hungarian named Janko obviated the difficulty of octaves and other double notes on the piano by devising a banked and many rowed. on the piano by devising a banked and many rowed

keyboard. (That piano is now forgotten.)

It seems to be the aim of modern education to find ways whereby the acquirement of knowledge shall be made easier. This does not, on the sur-face, appear to be a bad aim, and one should hesitate before placing barriers in the path of any kind of educational progress. Some persons, serious minded enough to wish to understand Bach fugues, are unenough to wish to understand Bach fugues, are unable to fathom them without the use of especially prepared editions wherein the author points out clearly and simply the devious ways and windings of contrapuntal voice leading. Is there any harm, then, in consulting such editions? Do they not, too, make the glorious Bach cult possible to thousands of persons who would otherwise give the great master's music a wide, and respectful berth?

The question has its ethical side, but this screed

The question has its ethical side, but this screed does not presume to go into deeper discussion at this moment. Practical observation would lead one to say that the sooner and the more quickly students are taught the construction of the Bach polyphonics the better for the students and for Bach. We cannot all be like Franz Liszt, who at the age of eight was able to transpose Bach fugues, from memory, in the presence of Beethoven.

Perhaps the correspondent might agree that if you cannot transpose Bach fugues you have no business at all to meddle with music as a profession.

. . . In a section of our country where every "prospect pleases and not even man is vile," there is a school established by a certain religious cult. A conser-

established by a certain religious cult. A conservatory of music is an important branch of the institution, and, according to report, young children are taught the mysteries of theosophy while learning to play and sing by the usual methods.

Ridicule and intolerance no longer can stay the tide of the old Oriental philosophies. This being a free country the Oriental teachers have as much right to come hither and preach, as the missionaries have to go to the Orient to spread the gospel of so-called Christianity. called Christianity.

called Christianity.

In his preface to The Light of Asia, Sir Edwin Arnold says that 470,000,000 of the human race "live and die in the tenets" of Prince Gautama of India, the founder of Buddhism.

Reincarnation, or the law of soul succession, is the strong point in this old teaching, and to many religionists and non-religionists it seems as logical

as any other theory of the hereafter.

In the realm of music, the law of soul succession has many convincing examples. Analogies might

be traced in the lives of Bach, Beethoven and Brahms. Johann Sebastian Bach, born March 21, 1685, died July 28, 1750. Beethoven died March 26, 1827, and Brahms was born in 1833, or six years after the death of Beethoven. Bach was married twice and had twenty children. Neither Beethoven nor Brahms ever married. From these facts alone the occultists could write chapters to prove their

What is ordinarily described as reason, some theosophical teachers call memory or recollection of a far distant past. To be miserably poor and have twenty children, even if all do not live, is a condition that no man would care to experience a second time. Bach knew the pangs of pinching poverty. Beethoven, while not rich, became well to do. Brahms died a wealthy man.

There is no need here to dwell on the music of the

three masters. To do that would arouse an endless discussion. It is advisable for the occult teachers not to take up this part of the lives of the three composers, but to confine the analysis to the things that will aid skeptics to learn more of the mysteries of the Eastern way of thought.

Continuing, it would not seem unreasonable to ask whether Mendelssohn, born in 1809, was not the reincarnation of Mozart, deceased in 1791? Poor Mozart died of neglect and was buried in a pauper's Mendelssohn had all the happiness and sunshine that wealth and indulgent parents could give. How about Gluck and Wagner? Doubtless comparisons could be traced that would prove interesting if not convincing. The modern composers, present not convincing. The modern composers, present storm-centers of controversy; whom do they succeed?

Verdi is another whose greatness entitles him to consideration. It will not do to omit Chopin, a genius, and Weber, another genius. Then Tschaikowsky, and Liszt, and Strauss, and Debussy, and a score of other great composers and musicians whose works have added to the store of human knowledge and enjoyment. Let the theosophists speak.

. . . Arthur Hartmann always tells good stories. Appended is one which might be new to you:
"During Ethel Barrymore's engagement in Chi-

cago she was invited to an after-the-performance supper. The hostess and a number of her guests supper. The hostess and a number of her guests occupied boxes at the play. Among these was a rather fresh young man, who thought he had made an impression on Miss Barrymore. He kept his eyes on her throughout the play, and tried hard to create the increasing that she noticed it. At the dinner the impression that she noticed it. At the dinner he had the good fortune to sit next to the actress. When an opportunity came he remarked to her under his breath: 'Did you see me wink at you during the third act?' 'Yes,' responded Miss Barrymore, in a louder tone, 'didn't you hear my heart beat?'" * * *

In an old book catalogue I find mention of Edward Sackville West's novel called Piano Quintet. Why has no one thought to write a story entitled "Symphony in E Minor, by Brahms, Arranged for Piano, Four Hands, from the Orchestral Score?"

* * * Life is normal again. Now that Stravinskyism has passed, there remain only Fascism, Communism, Socialism and Sovietism. . . .

"Music is dead," says Dr. Spicht, of Darmstadt. And some of the modernistic composers are the un-

The stage director timidly approached the nixie who stood at the end of the chorus row, and who had one line to speak in the piece, because her best

"Miss Hazlemere," spoke the stage manager, "we intend to change your line. Beginning with this evening, you will kindly say: 'Luna rises fair tonight,' instead of 'Luna rises dark tonight.'

"Damn it! more study!" burst forth Miss Hazlemere, stamping her foot.

. . . Once upon a time there was an orchestral composer named Richard Strauss.

* * * By the way, Paul Hindemith, so they say in Germany, once approached Richard Strauss after a concert at which for the first time he had heard one of Hindemith's compositions, and asked the elder composer what he thought of it. "My dear fellow,"

said Strauss, "it certainly proves that you have talent enough to write in conservative style if you wished."

The American Indian is spoken of by anthropologists as the Amerindian, to distinguish him from the Indian of India. There remains to be found an appropriate term for the spurious Anglo-Saxons of America, to distinguish them from the Anglo-Saxons of the British isles. How about "Anglo-Saxophonium?"

At a recent dinner given by and for women, the lone male speaker denied the equality of the sexes. He forgot the phonograph and radio earnings of some of the female species.

Wordsworth wrote: "The child is father of the man." That applies particularly to the young musi-cal prodigies whose profitable public performances make it possible for pop to stop working. * * *

Aimee Semple McPherson, the Los Angeles revivalist, now on a world tour, told a Cairo interviewer that her prayer meetings always have music, "because it is a highly refining influence." That makes the straw vote on the subject practically unanimous. . . .

News item: "A man of 76 who was too weak to take either gas or ether, put a pair of radio ear phone's on his ears and forgot that surgeons were operating on him." He probably listened to an announcer analyzing a classical musical composition, and fell asleep. . . .

Spring is in the air, and so are those opera singers whose contracts for next season have not yet been

Referring to the current attempted censoring of the theater, B. F. sends a sage reflection: "Is not the licentiousness of today's American drama, a reaction from the statutory morality forced upon us by the reformers? If we are suppressed in one way, we must break out in another. The two 'enemies' of 'reform' are the wicked who oppose it, and the luna-tics who favor it."

DE DE DE A young vocal student visited many teachers be-fore making a permanent selection—and then he de-cided not to study singing at all. Asked the reason for his decision, he said:

"I have come to the conclusion that the trouble with my voice lies in the water jacket; it does not get motion enough; and, besides, the coppers are rusty and the spark plug squeaks, which prevents contact either with the spiral nebulum or the Adam's apple. Of course, I have therefore decided that for lyric work my voice is too mucilaginous, and I would have to be satisfied merely with diaphragmatic indi-cations and al fresco bulbs. I feel terribly about it, but God knows best."

Someone has calculated that Mozart dedicated 33 of his works to women; Beethoven, 35; Schubert, 13; Schumann, 36; Mendelssohn, 12; Chopin, 39; Weber, 24. That makes 192 women to whom musical masterpieces have been dedicated by seven composers, or 27 3-7 for each composer. Those boys evidently had time for much beside writing music.

. . .

"A repeat sign in music," declares R. I. N., "gets me as angry as a detour sign on a motor road. M M M

How many Senators, Congressmen, and Cabinet members will attend the notable Coolidge chamber music recitals in Washington? And the echo answers: "How many?"

It isn't the initial cost of starting a symphony orchestra; it's the upkeep.

The Englishman loves roast beef above everything else." (Lor Handel's Messiah, (London Punch.) That is hard on

From E. P., a true enthusiast, comes this:

"No more stirring measures ever have been written for piano and orchestra in combination than the first two pages of Tschaikowsky's B flat minor concerto. What a pity that Tschaikowsky did not develop the theme. If Beethoven had stumbled on such a marvel of melody he would be writing yet."

"Music Cuss" excites the envy of the staff of this paper by writing to its editor:

"A season which hasn't been profitable anyway, looks as if it would end earlier than usual. Well, why worry? I'm going to jump into my car, drive

to California, forget all about man-made music, and enjoy bayside barcarolles, leafy lullabies, seashore scherzos, mountain morceaux, and forest fugues."

The M. C. staff does not wish the gloating motorist any harm, but merely hopes that his brakes jam, his steering gear goes awry, his axles snap, and all his tires puncture. . . .

Cyrano de Bergerac is said to be occupying Ottorino Respighi as material for a new opera. Will he make the impersonator of the hero sing through his

An English journal asks: "Is the pianoforte recital doomed?" It ceased long ago. Nowadays we have piano recitals. . . .

France and Germany, according to Briand, are becoming better friends every moment. Soon, no doubt, the polite Parisians may call one of their streets Avenue de Jean Brahms, and the Berliners might reciprocate with the return compliment of a might reciprocate ... Karl Gounod Strasse.

Radio is the best proof that orchestral concerts may be enjoyed intensely without seeing the con-

The Yale scientist who says that mankind has made no cultural advance in 3,000 years, must have attended some uncut performances of Wagner's Ring of the Nibelungen.

Puzzled commentators in various parts of the nusical globe, still are busying themselves with suggestions as to how Wagner's Ring operas should be staged. Probably, when the correct solution has been thought of, the Nibelungen cycle will make a hit and win quite a reputation for its composer.

. . . Apropos, Lubitsch, the great film director, said to me the other day: "If I were engaged to modernize Wagner opera, one of the first things in my reform would be to tear the beards from the male charac-

"Now, don't laugh," communicates, S. P., "but since Krenek in his Jonny Spielt Auf had one of his characters converse with a glacier, I can whisper to you that in the new opera which I am writing on commission from the Pennsylvania Railroad, I have included a vocal quintet for two cucumbers, a hat, a walrus, and a lemon-squeezer.

I am doing better than S. P. This is a mechanical and commercial age, and I have fallen victim to the spirit of the times. I am at work on a folding piano, to be carried about in a small box, like a violin or a portable typewriter. As soon as the invention shall have been perfected I plan to have it bought up by the Society for the Prevention of Unnecessary Noises, which will promptly destroy the drawings and burn up the matrix.

Listening to certain radio concert lecturers, it strikes some of us that the only way to explain music is to perform it. . . .

In these days of jazz triumphant, with the saxo-phone as principal aid and abettor, why does not some one produce Debussy's Rhapsody for saxo-phone solo with orchestra? Nothing could be more timely.

It seems that even Sir Edward Elgar is not above making wise cracks and nifties. Here is his latest rib tickler: "Genius, I have always been told, is an infinite capacity for taking pains. Unfortunately, a good many of our youthful musical geniuses seem to think it consists in a second part of the capacity in the capacity is a second part of the capacity in the capacity is a second part of the capacity in the capacity is a second part of the capacity in the capacity is a second part of the capacity in the capacity is a second part of the capacity in the capacity is a second part of the capacity in the capacity is a second part of the capacity in the capacity is a second part of the capacity in the capacity is a second part of the capacity in the capacity is a second part of the capacity in the capacity in the capacity is a second part of the capacity in the to think it consists in an infinite capacity for giving (Frantic laughter.) M. M. M.

Nearly every one has a secret sorrow. For all you know, the fat basso in the opera may be much more romantic than the slim tenor

. . . Where are the slim opera tenors, however? Offhand I can think of only two. . . .

The public status of a music critic on a daily paper was well defined last week when someone said to a business man: "Leonard Liebling has left the New York American." "Leonard Liebling! Oh yes, he reads music, or something, doesn't he?"

In his Today column (New York American) of March 12, Arthur Brisbane says: "A young Mexi-

can genius. Augusto Novaro, musician and mathematician, discovered a new harmony, based on mathematics. His method is complicated, but simpler than Einstein. Tell us, please, Mr. Brisbane, who Novaro's method; and incidentally, Einstein's? Brisbane, what is

. . . No, Ethelinda, the review did not speak of the "rupture" of the listeners, but of their "rapture." . .

It is estimated that there are sixty-three ways of making money, aside from being Paderewski, Hofmann, Galli-Curci, or John McCormack.

. . . Not so long ago there was overproduction in music teaching. Now there is undernourishment. LEONARD LIEBLING.

Are You One of These?

It is reported that musicians have not been either generous or wise in their support of the Committee on the Defense of Teachers and Other Professional People Against the Interpretation of the New York City Zoning Law, of which Percy Rector Stephens is the chairman, and Wilfried Klamroth, the treasurer. Other members of this committee are as fol-lows: Dr. Walter Damrosch, John Erskine, Ernest Hutcheson, Walter L. Bogert, Hilda Grace Gelling, Forge, Gardner Lamson, Walter G. Frank La Mattern, Dr. Henry Hadlev, C. Grant LaFarge, W. LeRoy Coghill, Wager Swayne Harris, Edwin Hughes, Francis Rogers, Frederic Warren and

Mme. Anne E. Ziegler.
The fact has frequently been commented upon in these columns as extraordinary, remarkable, inex-plicable, and almost inexpressibly reprehensible, that music teachers are, as a class, members of almost the only profession which seems incapable of organizing for mutual benefit and defense. When the question of licensing teachers came up some years ago, the brunt of opposition was carried on at the expense of a very small number of those interested. gave time, money, thought and individual and col-lective effort to the matter, while the others, hundreds of them, equally interested since their liveli-hood depended upon it, sat back and did nothing. Yet these inactive hundreds reaped the benefit of the work done by an insignificant but public-spirited

The same thing has put a blot of dishonor upon the hundreds who would have been driven out of their homes had music teaching been interpreted by the courts as a business. The committee organized to prevent the zoning law from being so interpreted as to drive music teachers out of all residential zones in New York City, not only did all the work, but shouldered almost all of the expense of this fight. Among the hundreds who would have been arrested and fined, and who would have been forced into studio buildings or business districts for their teaching, only a few gave attention to the requests made by the defense committee for donations. As a result of this crass indifference of the music teachers of New York, the individual members of the committee find themselves forced to shoulder a heavy expense.

The case has been won; for the time being, at least, teachers are safe. The question now arises, how many teachers are going to continue their shameful attitude of stingy inactivity? How many are willing to shoulder the contempt that falls upon people who in time of stress "let George do it"?
There is no answer to that question, but of one thing we may be sure. If this committee, like the licensing committee, is left to "hold the bag," no one will be found willing, when another such crisis arises, to take up the cudgels in behalf of the improvident teaching profession. It is unfortunate, to say the least of it, that when so many have come forward in the proper spirit to give their generous and willing aid for the good of all, so many others should, their meanness, put a blot on the whole profes-

A Statement from Ossip Gabrilowitsch

"In reply to inquiries as to whether or not I will again conduct the Philadelphia Orchestra next season, I wish to say that it will unfortunately not be possible for me to do so. Mr. Stokowski, in view of his new activities in connection with the Philadelphia Grand Opera, has been obliged to change his plan of taking a long vacation during the winter season (such as he has been taking the past few years). He will be absent from Philadelphia several times during the winter but only for short periods at time. Although I was anxious to follow Mr. Stokowski's kind suggestion that I should continue to conduct his orchestra during his brief absences,

this plan proved to be too complicated to carry out. I naturally have obligations towards my own orchestra in Detroit, with which organization I have been closely associated for thirteen years.

"On the other hand it is necessary that I retain at least a few free weeks during the winter season for my appearances as concert pianist. During the last few years such pianistic appearances have been practically abandoned owing to the fact that my entire time was divided between the Detroit and the Philadelphia Orchestras.

"I greatly appreciate the courtesy of the Board of Directors of the Philadelphia Orchestra in inviting me to return to Philadelphia next winter, and I regret that circumstances make it necessary for me part from the cordial and responsive audiences of Philadelphia. I have been extremely happy in the experience of working in close association with that great artist Leopold Stokowski, and I wish to express my heartfelt thanks to the members of his admirable orchestra for their unfailing friendliness, loyalty and enthusiastic cooperation which have made my three seasons in Philadelphia an artistic experience I shall always treasure.

"(Signed) Ossip Gabrilowitsch."

Singers of Yesterday, Today and Tomorrow?

On the back cover of this issue of the MUSICAL COURIER are published several photographs of Nellie Melba, as she looked at various periods of her career. Glancing over these pictures brings to mind an interview which Melba gave to the New York Evening World, when she returned to America in 1918, at which time she stated, in reviewing twenty-five years of grand opera in America: "There is no opera today because there are no great voices, no great singers. . . . I do not know the cause. Perhaps it is the fault of modern teaching. Perhaps the voices do not calve, Eames and I. I do not know of singers who can be compared to them."

When Melba's interviewer mentioned specific

names of great singers of that day, the diva refused to include them in her sweeping condemnation of modern singers. Galli-Curci, Caruso, Mary Garden, Geraldine Farrar, Gadski, Chaliapin, Frieda Hempel, Scotti, Amato, Matzenauer, Louise Homer, Martinelli, Schumann-Heink, McCormack, for instance, had no place in her starry firmament; only those of the past received recognition from Melba, and she seemed to have little hope for the future.

Her assurance was further made manifest by the

statement: "I know I have the most beautiful in the world, and as long as I know that I shall keep on singing."

History repeats itself! It was so in those days (which to us of today seem the grand old days of art and opera). So is it now, and so will it ever be, world without end. In an article which Clarence Lucas wrote for the February 28 issue of the Musi-CAL COURIER, under the heading "Better Times," he says: "Mankind in all ages of the world has looked back upon the past and fancied that the earlier times were happier. The land of Eldo over the mountains of the moon!" The land of Eldorado lies forever

But to return to Melba! No one in any decade can make remarks such as the famous coloratura made, and expect to be unchallenged. We had this fact proven to us not so many months ago. In 1918, Geraldine Farrar read what Melba had to say about the great singers of that day, and made an open answer. A week following Melba's interview, there appeared in the same daily Farrar's interview in which she stated that "she thought it too bad for old ladies to talk like that!"

ladies to talk like that!"

"It is childish to say that all the great singers belong to a past generation," the brown-eyed, sparkling Farrar stated. "There are women today who are meeting triumphantly the much more exacting demands of their public. I am most optimistic about modern opera. As for singers," the vivacious Farrar commented, "this generation has developed a new and meet interesting type the singer-actor, fifty per and most interesting type, the singer-actor, fifty percent. voice, fifty percent. dramatic talent—perhaps even eighty percent. dramatic talent. . . .

"When Melba sang, they said 'she is not as good as Patti.' But what did that matter? She was Today. When I sing they say: 'she is not as good as Melba.' But what does it matter? I am Today. Tomorrow, when we are dead and forgotten, some women may sing better than either of us. But what will that matter . . . until Tomorrow?"

And of course there are those today who say of

our present singers: "They are not Farrars, or Galli-Curcis." And we echo Miss Farrar's comment: "What of it? They are Today."

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musial Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. nly letters, however, having the full name and address of the writer can be used for pubcation, although if correspondents so desire only their initials will be appended to their mmunications. Letters should be of general interest and as brief as possible.—The Editor.)

Silvius, Monitor and Historian

Los Angeles, Calif., March 2, 1931.
To the Musical Courier:

Los Angeles, Calif., March 2, 1931.

To the Musical Courier:

During the last few months so many interesting things have appeared in the columns of the MUSICAL COURER that I am moved to express my appreciation for them, and at the same time to call your attention to a few other matters that need correction. Among all the articles perhaps none have made a greater appeal to music lovers than the pictorial biographies, especially those about J. S. Bach, Karl Goldmark and G. Verdi, together with that about Signora Giuseppina Strepponi, Verdi's wife. These have great value and it is to be hoped they may continue indefinitely.

An article concerning the baritone, Mariano Stabile, published last autumn, stated that he had sung in the U. S. A. as a member of the Chicago Opera. According to my records, he has not sung with the Chicago Company, at least under that name. He has sung in South America, of course; wherefore the mistake, probably.

The review of the Salzburg Festival recalls that Dame Nellie Melba, so lately deceased, was slated to sing at one of the concerts there. This was probably one of the last places where she ever sang, excepting a few appearances shortly thereafter in Egypt. Surely Melba was one of the greatest of coloratura sopranos; her voice was unique in that it had power. Thus, in a role like Violetta in La Traviata, Melba gave greatest pleasure, for that part has often been done by dramatic sopranos, as witness Lilli Lehmann, Lillian Nordica, Claudia Muzio and Rosa Ponselle.

The accounts of the last days and burial of Siegfried Wagner and of Leopold Auer were most interesting, while the tributes paid to the latter by Arthur M. Abell and by Ossip Gabrilowitsch were indeed beautiful. I an most grateful for the extended sketch of Albert Coates. Somehow mention that he was once a pupil of the great pianist, Teresa Carreno, was omitted.

The report of the introduction of piano novelties of Godowsky by Maazel in his

Carreno, was omitted.

The report of the introduction of piano novelties of Godowsky by Maazel in his Paris recital, has led many to wonder if the continued illness of Godowsky is responsible.

Paris recital, has led many to wonder if the continued illness of Godowsky is responsible for the non-appearance of his autobiography, announced some time ago. We hope for his recovery and then for the book to be published, as it should be highly entertaining in view of Godowsky's career.

In the matter of corrections, it seems well to point out that the husband of Toti Dal Monte is not the tenor, Bernardio (or Bernardino) De Muro, but the baritone, Ezio de Muro-Lornanto. Also that the appearance of Maria Jeritza with the Minneapolis Symphony Orchestra last October was not hefirst appearance as soloist with a symphony orchestra in America, despite the statement to that effect. She first appeared as such as soloist with the now defunct State Symphony Orchestra of New York, under Joseph Stransky, conductor, at the Metropolitan Opera House, New York, on March 2, 1924.

Nor was the performance of Joachim's Hungarian concerto, announced by Yelly d'Aranyi for this season in America, by any means its premiere in the U. S. A. It is not unknown in this country, having been played repeatedly since December 10, 1868, when given under Theodore Thomas in New York City, and in recent years the writer has heard it.

City, and in recent years the writer has heard it.

Omission was made in the report of the opening of the Greek Theatre in Griffith Park, Los Angeles, of the appearance of the noted soprano, Ellen Beach Yaw. In fact, without her cooperation there, might well have been no Greek Theatre there. Uncertain of the acoustics of the locality, Mr. Griffith was won over to the idea by Mme. Yaw's demonstration, unaccompanied, that the voice would carry well there. Georgia Stark, locally prominent soprano, also appeared at the opening performance, conducted by Paul Eisler.

The season of 1930-1931 has been a most active one for conductors. The immense success of Erich Kleiber here has been most gratifying. His wife is an American, formerly Ruth Goodrich of this city. Kleiber conducted the world premiere of Wozzek, that remarkable and sensational opera by Alban Berg.

that remainable.

Alban Berg.

Among other distinguished visiting conductors here were E. F. Arbos, Vladimir

Golschmann, Pedro Sanjuan, Emil Cooper, Basil Cameron, and Issay Dobrowen. Cam-eron and Dobrowen had great success in San (Continued on page 33)

Institute for the Blind Celebrating 99th Anniversary

Editor Musical Courier:

Editor, Musical Courier:

This year's Anniversary Exercises of the New York Institute for the Education of the Blind, the 99th year of this famous old school, will be held Wednesday afternoon, March 25, and Thursday evening, March 26, in Schermerhorn Hall, 999 Pelham Parkway, the Bronx. Always it has made much of music instruction, having some famous musicians among its teachers. Theodore Thomas was its director of music for more than a decade; George F. Root, the song writer, taught its pupils a number of years, and it produced the noted hymn writer, Fanny J. Crosby. She was one of its early pupils and became a teacher.

This year's program will exemplify the music instruction and centers about Folk Music of All Nations. Interested persons are invited to apply for tickets in person or by mail to the Principal. There is no charge for admission but tickets must be procured in advance.

The Institute's group of buildings on Pelham Parkway may be reached by Inter-

The Institute's group of buildings on Pelham Parkway may be reached by Interboro subway to Pelham Parkway station of the 241st Street and White Plains Road division.

EDWARD M. VAN CLEVE

Doubts the Execution of Trills in Tenths

Los Angeles, Calif., March 9, 1931. Editor, Musical Courier:

In reference to a criticism of Nicholas Mavrikes (issue of February 28), you mention the fact that he executed trills on tenths and played chords encompassing three octaves. I do not believe that such technical possibilities are within the reach of any art-

ist. For that matter I haven't heard of any music containing such difficulties.

Knowing the music which the young virtuoso played (Corelli, La Folia; Wieniawski, concerto, D minor) does not contain such difficult technicalities, it must have been arranged either by him or his teacher. Please tell me where I can obtain copies of these interesting and difficult arrangements, since I cannot see how it is possible to enter such difficulties in the above said pieces.

Thanking you in advance,

Yours very sincerely,

Lee Schall.

And So Does He

New York, March 12, 1931. Editor, Musical Courier:

Editor, Musical Courier:

In reference to a criticism of Nicholas Mavrikes, pupil of Harry Kononovitch, appearing in the February 28 issue of the Musical. Courier, I would desire a little more enlightenment upon some of the extraordinary facts therein described. Being a trained violinist myself, and a constant reader of the Musical Courier in addition, I have never seen or heard of any violinist who could ably execute trills upon tenths or play chords of three octaves. Even Paganini's most difficult writings do not contain such executions. Being interested, I would like very much to hear from readers on the subject.

Sincerely yours, DAVID LE FRAK.

Kononovitch Answers Mavrikes' Doubters

New York, March 14, 1931.

Editor, Musical Courier:

In regard to the inquiries received at your

In regard to the inquiries received at your office as to the insurmountable feats performed by my pupil, Nicholas Mavrikes, I have this to say:

Anyone who doubts his ability to perform the trilling of tenths and playing of three octave chords, can verify this statement by attending my pupils' recital at Steinway Concert Hall, April 19, in which he will appear at the close of the program, playing Wieniawski's D minor concerto.

There are no violin works written which contain these difficulties, even those of Paganini and Wieniawski.

I have personally adapted the composition

ganini and Wieniawski.

I have personally adapted the composition to my liking. Anyone who desires these difficult arrangements of the classic solos may write to me personally. As for the young boy, he is capable of accomplishing all

these and greater difficulties. All his future appearances will be made mention of in the MUSICAL COURIER.

I take this opportunity to thank the readers of the Musical Courier for the interest

I See That

Mengelberg is proving a great success as conductor of the London Symphony

Orchestra.

Dudley Buck will remain at his post at the Columbia School of Music, Chicago,

Columbia School of Music, Chicago, for the summer session.

Julius Gold has been appointed a lecturer on the faculty of Stanford University, Cal., summer session.

Donald Pirnie has been engaged for the sixth consecutive time as baritone solosist in Bach's St. Matthew Passion at St. Bartholomew's.

Plans for the Bayreuth Festival, July 18 to August 19, have been announced.

Frieda Hempel is to make an extensive tour. Maurice Dumesnil has returned from Europe.

Maurice Dumesnil has returned from Europe.
Clarence Adler will give a New York recital on March 31.
Cadman's Oriental Rhapsody was played by the Cincinnati Orchestra under Reiner.
James W. Bleecker is giving organ recitals on the second and fourth Sunday evenings of March and April at the Flatbush Presbyterian Church, Brooklyn.
Estelle Liebling arranged the operatic concert program for the fourth musicale of the Rubinstein Club.
The American Academy of Dramatic Arts has completed its annual matinees at the Belasco Theater.
The School of Musicianship is sponsoring benefit concerts for students.

The School of Musicianship is sponsoring benefit concerts for students.

Ossip Gabrilowitsch states that it will not be possible for him to conduct the Philadelphia Orchestra next season.

Juliette Lippe has been engaged to sing leading roles with the Royal Opera at Covent Garden.

The Chicago Musical College offers a number of free scholarships for the Summer Master School.

Richard Czerwonky, Chicago violinist, is winning success in concert in Germany.

Doree Lyon told the National Opera Club how scarce American papers are in winning success in concert in Germany.

Doree Lyon told the National Opera Club
how scarce American papers are in
Italy and how delighted she was "to find
the Bible of musical literature, the
MUSICAL COURTER," there.

The annual opera and ball of the Verdi
Club was a brilliant event.

Mary Wigman gave thirty recitals during
her ten weeks' visit to this country.

Marta Linz, violinist, is on a concert tour
in Spain.

W. J. Henderson is giving a series of lectures at the La Forge-Berumen Studios.

Arthur J. Gaines will resume his post as
manager of the St. Louis Orchestra.

The Malkin Trio gave a concert in Jordan
Hall, Boston; local papers praised their
musicianship and ensemble.

Frieda Hempel is being booked for an extensive tour next season.
Toscanini has had the title bestowed upon
him of Professor of the Royal High
School of Music of Budapest.
Ysaye will not be able to attend the first
performance of his opera at Liege.
Leopold Godowsky has entirely recovered
from his recent illness.

The French Government will not permit
Felix Weingartner to conduct concerts
of the Pasdeloup Association.

Bonn is not having its usual Beethoven
Festival this year.

The Cincinnati Conservatory-offers a number of important summer courses.

Alexander Kelberine has returned to New

The Cincinnati Conservatory offers a number of important summer courses.

Alexander Kelberine has returned to New York from successful concert appearances in Italy and France.

Evangeline Lehmann, concert manager of Paris, can be of great assistance to artists going abroad.

Baroness Andrian, daughter of Meyerbeer, died at the age of ninety-two.

Over 10,000 people heard the first of the March orchestra concerts under David Mannes at the Museum of Art.

Gigli will hereafter be under the exclusive management of the NBC Artists Service.

vice.
Clairbert has had tremendous triumphs in
Monte Carlo and Bordeaux.
A new position has been created for Stokowski in Philadelphia.
Gigli was presented with a medal in commemoration of his ten years at the Metropolitan Opera.



HISTORIC BITS

"At a performance of Lohengrin in Warsaw a green stage hand withdrew the swan boat before the tenor could step aboard. In a stage whisper heard by most of the audience Lohengrin hissed, "Hey, you Dummkopf! What time does the next swan leave?"

—Exchange.

Chicago Symphony Delights With Liszt and Strauss Works

Well Known Artists Heard in Recitals-Local Pianists Give Programs-College, Conservatory and Studio Notes

CHICAGO.—Liszt's Faust Symphony and Richard Strauss' tone poem, Don Juan, proved prime favorites with the patrons of the Chicago Symphony Orchestra's Tuesday matinee series (March 10). Eloquently played by Dr. Stock and his men, they moved the listeners to a high pitch of enthusiasm. Other numbers in which the orchestra delighted its patrons by sheer beauty of performance were Brahms' Variations on a Theme by Haydn, and Wotan's Farewell and the Magic Fire Scene from Wagner's Die Walküre.

PARKER-WIDNER PRESENTS PIANIST

PARKER-WIDNER PRESENTS PIANIST

George Seaberg, young Chicago pianist, was presented in recital by the Concert Service Parkner-Widner, on March 11, at Kimball Hall.

JESSIE B. HALL ANNOUNCES GALA CONCERT

JESSIE B. HALL ANNOUNCES GALA CONCERT
Jessie B. Hall announces a gala concert,
devoted entirely to Chicago composers, for
April 12, at the Blackstone Theater. The
first part of the program will be given to
Massimilliano, The Court Jester, by Eleanor
Everest Freer, to be given for the first time
in Chicago, in concert form, with a narrator,
orchestra and Chicago soloists. Chicago
composers will be represented on the second
half of the program: they include Alexander composers will be represented on the second half of the program; they include Alexander MacFayden, Hamilton Forrest, Dr. J. Lewis Browne, Marx Oberndorfer and Theodora Troendle. The first box-holder is Mrs. Rockefeller McCormick, and there is already a large patronage list.

HANNA BUILER PUBLIN DEMAND

HANNA BUTLER PUPIL IN DEMAND

HANNA BUTLER PUPIL IN DEMAND
Mildred Boberg, a young and gifted soprano from the well known Hanna Butler
voice studio, who is constantly in demand,
gave a program with Mrs. Francis T. A.
Junkin at the Lighthouse for the Blind recently, and on March I, she sang at Mrs.
Junkin's housewarming at her new apartment in the Drake Towers. Miss Boberg is
one of Mrs. Butler's busiest and most brilliant nuoils

MISCHAROFF STRING QUARTET

At their second public appearance, the Mischakoff String Quartet showed unmistakable improvement, which demonstrates that the four men have held lengthy rehearsals and judging their work at Orchestra Hall on March 8, especially in a Haydn Quartet, it may be said that these four members of the Chicago Symphony Orchestra are a distinct asset to the musical actra are a distinct asset to the musical ac-tivities of this city. Technically they left nothing to be desired and their playing of the quartet was rewarded by rapturous ap-

HAROLD VAN HORNE

Harold Van Horne, who is often heard over the radio, and who is one of the best disciples from the class of Rudolph Reuter, displayed his pianistic ability in a well ar ranged program at the Playhouse on Marcl 8. This recital, too, was under the direc-tion of Bertha Ott, Inc.

MUSICIANS' CLUB PRESENTS MINA HAGER MUSICIANS CLUB PRESENTS MINA HAGER
Mina Hager gave a song recital under the
auspices of the Musicians Club of Women
at the Playhouse on March 9. This mezzo
soprano, a former Chicagoan, has returned
a mature singer, to whose naturally rich and
expressive voice study has added much in
the way of refinement and control. She was
well recived. well received

BEETHOVEN TRIO

Also on Sunday afternoon, March 8, the Beethoven Trio gave its second concert at the Cordon Club. By its performance of the Brahms Trio in C minor, the Trio again proved itself an organization well worth hearing and one which should be in

demand especially among clubs. Besides the number above mentioned, they also per-formed equally well excerpts from Cadman's Thunderbird and a Mozart Trio, and so in-sistent were the listeners, that two short pieces by Frank Bridge were added to the printed program.

JESSIE B. HALL PRESENTS PIANIST Jessie B. Hall presented Ruth Walmsley in piano recital at Kimball Hall on March 10.

AMERICAN CONSERVATORY NOTES

AMERICAN CONSERVATORY NOTES
Rudolph Reuter, one of the leading teachers in the piano department of the conservatory, has been filling many engagements during the past weeks. His appearances have included recitals in Kansas and other states, engagements with the Gordon Quartet in Chicago and Indianapolis and a joint recital with Jacques Gordon at the performances of modern music at the Goodman Theater in February, as well as lecture recitals.

citals.

Tomford Harris, pianist of the faculty, appeared as soloist with the Milwaukee Philharmonic Orchestra on March 8. Mr. Harris also played a return engagement at Monmouth College, Monmouth, Ill., on

March 10.

Monmouth College, Monmouth, Ill., on March 10.

The Schubert Club, Racine, Wis., presented Hans Levy Heniot of the piano faculty in recital on March 11. The program was broadcast over WRJN.

Reth McNeil, organist, Lucille Turner, violinist and John Thut, tenor, students at the Conservatory, were presented in joint recital in Kimball Hall on March 18 under the auspices of the Society of American Musicians. These young artists were the winners in their respective departments in the recent contest held by the above named organization.

Roselle Bass-Harris, of the piano faculty, was soloist at the First International Musicale at the Lawn Manor Community Center, on March 11, and has been engaged as accompanist for the entire series. Mrs. Harris also appeared as soloist and accompanist on March 15 at the Goodman Theater in a benefit concert given for the League

cert given for the League benefit concert he Hard of Hear

in a benefit concert given for the League of the Hard of Hearing.

Mary Frances Fluck, student of Allen Spencer, was presented in recital in the Young American Artists Series in Curtis Hall on March 5.

Margaret Brander, student of William Nordin, of the voice faculty, appeared recently with the La Grange Woman's Club and with the Shriners in Hammond, Ind. Miss Brander has been engaged for the annual concert of the Danish Workmen's Singing Society on April 12. Miss Brander was recently a member of the Desert Song Company.

Company.
Frank Mannheimer, former student of Rudolph Reuter of the piano faculty, is meeting with great success in concert appearances in Europe. Recent appearances in England and France in recitals and with symphony orchestras have gained much prestige for this young artist. He was well known in Chicago

as a student.
Esther Hawkins presented her piano pupils,
Mae Dancre, Nell Lanscianese and Jessie
Walter in recital in Conservatory Hall on
March 14.

NOELTE'S NEW SUITE SCORES HEAVILY Interest centered around the first performance of Dr. Albert Noelte's Suite for Wind Instruments, Percussions and Harp, and the laying of the young violinist, Joseph Rosentein, at the March 13-14 concerts of the hicago Symphony Orchestra.

Young Rosenstein, eighteen years old, is

the winner of this year's audition for violinby the winner of this year's audition for violinists, and was chosen for this appearance by Dr. Stock and a committee consisting of Glenn Dillard Gunn, Arne Oldberg and Adolf Weidig. Last year Dr. Stock inaugurated the plan whereby a young artist living within a radius of fifty. Weidig. Last year Dr. Stock inaugurated the plan whereby a young artist living within a radius of fifty miles of Orchestra Hall would be chosen to appear at one of the major concerts given by the orchestra. Mr. Rosenstein was the unanimous choice, and by his remarkable playing justified the verdict of the judges. Recently he appeared as assisting artist at the concert given by Benjamin. the judges. Recently he appeared as assisting artist at the concert given by Beniamino Gigli, at which time he created a stir and won the praise of the press and the public. On this occasion he was tendered an ovation for an extraordinary performance of Dr. Stock's Concerto. He is a young virtuoso who will bear watching, whose talents are manifold and who should go far along the road to success. The intricacies of Stock's concerto held no fears for Rosenstein, whose technical equipment is astounding, whose technical equipment is astounding, whose poise suggests the artist of long experience, and who plays with abandon, assurance, in-telligence and musicianship.

telligence and musicianship.

The novelty of the program came in Dr. Noelte's Suite. Here is a versatile musician, who understands orchestral technic thoroughly, a composer of the modern age who cherishes melody and harmony and whose ideas are original, sane and unusual. His Suite for Wind Instruments, Percussions and Harp is probably the only composition written for that unusual group of instruments; it is devoid of cacophony, though introducing several keys simultaneously, and contains much of beauty and charm. It is probably the best opus from the pen of this brilliant composer, who has much to say and says it interestingly, with meaning and charm. Dr.

Stock and his men gave it a performance which could not be improved upon, and com-position, composer and players were feted by listeners.

the listeners.

The program also contained the Vaughan Williams Fantasia on a theme by Thomas Tallis, Dukas' dance poem, The Peri, and Tschaikowsky's March Slav, all of which received virtuose performance.

FRANK L. WALLER PUPILS IN DEMAND

The artist pupils of Frank L. Waller have had many public appearances recently. Adele Strohmeyer, contralto, was the only singer chosen to broadcast with the Milwaukee Philharmonic Orchestra during the entire season. She was heard in My Heart at Thy Sweet Voice from Samson and Delilah and Träume of Wagner, accompanied by the full orchestra.

the full orchestra.

On February 20 Elsa Marquette, soprano, gave a concert in the Proviso Township High School, in which over \$900.00 was realized for the benefit of the unemployed. She was much applauded and sang three encores.

was much applauded and sang three encores. Charles Rogers, baritone, was the assisting artist at a concert given by the Lake Forest Musical Society and Glee Club. He realized a genuine ovation and was re-engaged for another concert early in May.

Gitta Rapoch appeared at the Twilight Musicale in the Kenosha Music Club on February 22. The Kenosha Evening Music critic wrote: "she disclosed a soprano voice of lovely tone, beautifully trained and managed so as to secure the utmost of pleasing effect. Her manner of interpretation is sympathetic, showing intensity and depth of feeling and understanding of the mood of every piece."

(Additional news on page 34)

CHICAGO MUSICAL COLLEGE FREE **SCHOLARSHIPS**

In order to encourage talented musicians, a number of the teachers in the 1931 Summer Master School at the Chicago Musical College, offer free scholarships after a competitive examination. In former years this plan proved to be of great value and inspiration to gifted and ambitious students. Scholarships will be available with the following teachers: Rudolph Ganz, two private lessons weekly and all classes: one plan proved to be of great value and inspiration to gifted and ambitious students. Scholarships will be available with the following teachers: Rudolph Ganz, two private lessons weekly (one-half hour) and all classes; Alexander Raab, one hour private lesson weekly and four classes, one hour private lesson weekly and four classes, one hour private lesson weekly and two classes, some hour private lessons weekly and all classes; Edward Collins, two private lessons weekly and two classes; weekly and two classes; weekly and two classes weekly; Frantz Proschowski, two private lessons weekly, four classes weekly and two classes weekly; Frantz Proschowski, two private lessons weekly, four classes weekly and two classes weekly; Graham Reed, two private lessons weekly; Graham Reed, two private lessons weekly; Graham Reed, two private lessons weekly; Herman Devries, two private lessons weekly; Herman Devries, two private lessons weekly; Max Fischel, two private lessons weekly; Max Fischel, two private lessons weekly, and Charles Demorest two private lessons weekly; Max Fischel, two private lessons weekly, and Charles Demorest two private lessons weekly and two classes weekly; Max Fischel, two private lessons weekly, and Charles Demorest two private lessons weekly and two classes weekly; Max Fischel, two private lessons weekly, and Charles Demorest two private lessons weekly and Charles Demorest two private lessons weekly, and Charles Demorest two private lessons weekly, and Charles Demorest two private lessons weekly and two classes weekly; Max Fischel and Rudolph Ganz scholarships; same date at 11 A.M., Victor Kuzdo; at 12 Noon, Leon Sametini and Andre Skalski; at 2 P.M., Edward Collins; at 3 P.M., Alexander Raab. June 22 at 10 A.M. Frantz Proschowski; at 12 noon, Graham Reed; 2 P.M., Richard Hageman and Charles Demorest; 3 P.M., Herman Devries and at 4 P.M., Isaac Van Grove.

The final examinations will take place Thursday and Friday, following the above mentioned days. No applications for any of these scholarships will

the preliminary examinations have been held. All contestants will be required to take the preliminary examination. The number of contestants for each teacher is restricted to fifty; early application is therefore recommended. Contestants are required to play or sing form. to fifty; early application is therefore recommended. Contestants are required to play or sing from memory; they should choose music the interpretation of which is likely to disclose their gifts to the best advantage. Contestants for the violin and vocal scholarships are expected to furnish their own accompanists. The judges reserve the right of stopping a contestant before the conclusion of the composition which is being interpreted if they so desire. This will not necessarily imply that the work of the contestant is unsatisfactory.

terpreted if they so desire. This will not necessarily imply that the work of the contestant is unsatisfactory.

Students who have applied or who will apply for tuition with any of the teachers who have offered scholarships in the summer session of the Chicago Musical College, and who have made a deposit on the same in order to insure their enrollment for lessons, may if they so desire, take the examinations in the competition and the amount of their deposit will be returned to them if they are successful in winning a free scholarship. Applications must be accompanied by a fee of \$10 as a surety of good faith that the contestant for the scholarship intends to live up to the requirements of the competition. This fee will be returned to the winner of each respective scholarship. In the case of those who are unsuccessful in the competition the fee will be credited to tuition with any instructor during the summer session of the Chicago Musical College. The fee will not, however, be refunded to candidates who do not for any reason present themselves for the competition or who do not win one of the scholarships offered.

Contestants may enter the competition for more than one scholarship if desired, but a separate application blank must be filled out in each case and a fee of \$10 paid with each application, which will be credited on summer tuition if unsuccessful.

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(Continued from bage 5)

(Continued from page 5)
in dialogue by H. B. Brewster, a remarkable writer and philosopher. Dame Ethel has set his speculations to maudlin music, in which bird imitations and the Last Post are features reminiscent of the colored post-card style of Victorian days.

The other choral novelty was a Requiem Mass by Baron d'Erlanger, which received its first performance by the B. B. C. Orchestra and National Chorus. Originally intended for liturgical use, this work is rather in the form of an oratorio, written for chorus, vocal quartet and full orchestra. The composer relies on harmony entirely for the expression of his ideas, and the lack of contrapuntal movement makes for rhythmic stagnation in certain sections of the work. But the whole left an impression of distinct individuality, expressing a deeply felt reverence, and was written with remarkable skill.

IN MEMORIAM

In memory of Peter Warlock (Philip

In Memoriam

In memory of Peter Warlock (Philip Heseltine), whose tragic death has been recorded on these pages, a number of well-known musicians gave a concert of his compositions. A small chamber orchestra, conducted by a fellow-composer, Constant Lambert, played some of his arrangements of old English pavanes and galliards, his beautiful Serenade for strings which he dedicated to Delius, and an Old Song. His only vocal work on a large scale, The Curfew, intelligently sung by John Armstrong, tenor, with orchestra, though it contained many beautiful moments, was long-drawn-out in its melancholy.

Warlock was most successful in his short songs and choral pieces, examples of which were given by Megan Foster, Dale Smith, John Armstrong and the Oriana Singers, with Arnold Bax accompanying at the piano. A huge audience which numbered all the prominent musical personalities in London, paid tribute to the memory of a very gifted composer.

Roger Sessions' piano concerto, accepted

paid tribute to the memory of a very gifted composer.

Roger Sessions' piano concerto, accepted for the forthcoming International Festival of the I. S. C. M. at Oxford, received a preliminary hearing over the radio, being played by Frank Mannheimer, the American pianist. This remarkable work is so different from the recent American output, so personal and so ascetic in its essence that it comes almost as a shock. It shows an extraordinary capacity for thematic variation, and a rhythmic vitality which is independent of all cliches, including jazz. It also makes heavy demands upon the pianist.

Pianists Three

PIANISTS THREE

PIANISTS THREE

The recital season has taken an upward turn, and the halls are busier than they have been at any time since last season. Prominent among recent recitalists were two Russians, Nicolas Medtner and Alexander Borovsky. The latter, specializing in Bach and Chopin, has been accorded the adjective "great" by critics otherwise chary with praise. In the Chromatic Fantasia he hit the highest spot of a concert which was on a very high level.

the highest spot of a concert which was on a very high level.

Evlyn Howard-Jones, English pianist, is doing pioneer work for Brahms. In three recitals he has given us superb readings of all the composer's piano works, with three unimportant exceptions. It was a bold experiment and it is not likely to be successful with anyone except an artist who, like Howard-Jones, adds to his musicianship a deep conviction of the classic stature of Brahms.

Back from the U. S. A.

BACK FROM THE U. S. A.

Among the "homing" America-rovers we heard, once again, the Lener Quartet, and the English Singers, whose long absence has made English hearts fonder of them than they ever were before.

Finally there was Heloise Russell-Fergus-

ever were before.

Finally there was Heloise Russell-Fergusson, specialist in Hebridean folksongs, who recently returned from her first successful visit to America. The fascination of these songs is unique in the literature of folksong, and Miss Russell-Fergusson succeeds in a remarkable fashion in recreating the cerie atmosphere of the misty isles and the rich fantasy of their people.

Yet another home-comer is Basil Cameron, guest conductor of the San Francisco Orchestra. Cameron was acclaimed by faithful admirers on his old stamping ground, when he anneared as a one-day star at the Hastings Musical Festival. Conducting a program of British compositions (Bax's Tintagel, Delius' Cuckoo, Holst's Perfect Fool. Vaughan Williams' Wasps overture, and Mackenzie's Scottish Concerto, played by Irene Scharrer) he was given an ovation by a packed house. Cameron is returning to San Francisco next fall.

CESAR SAERCHINGER.

Settlement Music School Note

The Settlement Music School, Philadelphia, recently elected Ossin Gabrilowitsch as a member of the board for the ensuing year. Mr. Gabrilowitsch had visited the school and was impressed with its work. He was especially interested in the department of musicianship and the study and analyzation of folk music in which the students were

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Repetitions Attract Enthusiastic Audiences at the Metropolitan

Grace Moore Makes Her Seasonal Reappearance in Manon-Carmela Ponselle Returns in Cavalleria Rusticana-Wagnerian Operas Superbly Presented

L'Africana, March 9

L'Africana was repeated on Monday evening, the performance being admirable in every respect. The artists, headed by Elisabeth Rethberg as Selika, and Beniamino Gigli, as Vasco da Gama, were cordially received by the capacity audience. Mme. Rethberg, in excellent voice, made the utmost of the role histrionically. Gigli was tendered an enthusiastic reception, especially after the O Paradiso aria, sung superbly. Queena Mario, as Inez, handled the role well, lending her clear soprano voice to the music in a facile manner. Others in the cast gave performances that tended toward making the opera most enjoyable. Mr. Serafin conducted.

MANON, MARCH 11

MANON, MARCH II

Grace Moore made her seasonal reappearance at the Metropolitan at this Wednesday evening performance and pleased her hearers with some tasteful and smoothly delivered singing, and arch and sympathetic acting. She looked pretty and was costumed fetchingly.

She looked pretty and was costumed tetchingly.

As Des Grieux, Beniamino Gigli is always a master of suave vocal style and ingratiating tone. His Dream aria was a paragon of beauty and appeal in singing.

Others in the cast were Mmes. Doninelli, Egener, Flexer; and Messrs. De Luca, Rothier, Cehanovsky, De Bretigny. Louis Hasselmans conducted.

GOETTERDAEMMERUNG, MARCH 12

Goetterdaemmerung, March 12

An admirable performance of Goetterdaemmerung in the afternoon brought the Metropolitan's presentation of the "Ring" without cuts to a brilliant conclusion. Four hours and a half of dramatic music—from one o'clock until half past five—was a taxing undertaking, for both participants and auditors, and the usual cuts are, on the whole, to be preferred. And yet, it was interesting to hear the tetralogy in its entirety for once, at least, in New York.

The cast was a very fine one. Rudolf Laubenthal, as Siegfried, was in exceptionally good voice. He quite surpassed himself vocally, even taking a ringing high C with rousing effect. Clarence Whitehil's Gunther, too, was noteworthy in many ways. Vocally he was in fine fettle, and he made the part of the misguided Gibichung a living, vivid and dramatic thing. Elisabeth Ohms was a noble and dignified Brünnhilde and Dorothee Manski's Gutrune was admirable.

Bohnen's Hagen was one of the high lights of the performance. The trio of the

admirable.

Bohnen's Hagen was one of the high lights of the performance. The trio of the Rhine Maidens, sung by Mmes. Fleischer, Wells and Telva, was beautifully done. Schuetzendorf was Alberich, as usual, and the parts of the three Norns were sung by Mmes. Petrova, Wakefield and Manski. A special word of praise goes to Artur Bodanzky. He had an exceptionally good day, and consequently the orchestra played as it seldom does. The great dirge, in particular, was given a magnificent reading.

PETER IBBETSON, MARCH 12

The fourth performance of Peter Ibbetson attracted another sold-out house to the Metropolitan. During the curtain calls Deems Taylor was warmly applauded together with the principal artists: Lucrezia Bori, Edward Johnson, Lawrence Tibbett and Conductor Serafin.

DIE WALKURE, MARCH 13

DIE WALKURE, MARCH 13

The sixth performance of Walküre this season drew a capacity audience to the Metropolitan. With the exception of Marie Ranzow, Fricka, the chief roles were sung by the same artists at the cycle performance of February 26. Lauritz Melchior was again an admirable Siegmund, Michael Bohnen an imposing Wanderer, and Siegfried Tappolet a dramatic Hunding. Mmes. Kappel and Ohms exchanged roles, the former singing Brünnhilde and the latter Sieglinde. In the cast there were, further, Mmes. Manski, Wells, Besuner, Bourskaya, Falco, Wakefield, Divine and Flexer. Artur Bodanzky conducted a spirited performance.

Double Bill, March 14 (Matinee)

Double Bill, March 14 (MATINEE)

Double Bill, March 14 (Matinee)
Carmela Ponselle made her reappearance with the company on Saturday afternoon, as Santuzza in Cavalleria Rusticana, which, with Pagliacci, was the bill. Miss Ponselle returns in excellent voice. She sang with an opulence and beauty of tone and her acting was sincere and impassioned. She was most successful in her singing of Voi le Sapete. The large audience gave her a cordial reception after the first act, which Mr. Gandolfi, the Alfio, allowed her to receive alone after several recalls.

Armand Tokatyan, as Turiddu, also made a fine impression. His heavy singing season at the opera seems not to have tired his voice, for he sang with an abandon and freshness that won admiration. Here is a

valuable member of the company. Lawrence Tibbett was unable to appear as Alfio, so Alfredo Gandolfi replaced him and gave a very praiseworthy performance. Gladys Swarthout was the Lola and Mr. Bellezza conducted.

PAGLIACCI

PAGLIACCI
The cast for the Leoncavallo opera was an interesting one: Nedda (Nina Morgana), Canio (Giacomo Lauri-Volpi), Tonio (Giuseppe de Luca) Beppe (Giordano Paltrinieri) and Silvio (Everett Marshall).

Miss Morgana, a petite and vivacious Nedda, sang beautifully. There was freshness and wooing charm in her voice and she acted with spontaneity. She was warmly received, Lauri-Volpi scored high, especially after the big aria. The rest of the cast added to the excellence of a performance which was also conducted by Mr. Bellezza.

Sadko, March 14 (Evening)

SADKO, MARCH 14 (EVENING) Sadko, March 14 (Evening)
Sadko was given again, on March 14,
when a Saturday night audience had an
opportunity to hear this interesting work.
Edward Johnson had the name part, Bourskaya was his young wife, Editha Fleischer
was the Princess, and others in the cast
included Petrova, Altglass, Gandolfi, D'Angelo, Bada, Falco, Besuner, Ludikar and
Cehanovsky. Serafin conducted.

New Position Created for Stokowski

(Continued from page 5)
gaged for a series of concerts. However, due
to rearrangement of Mr. Stokowski's schedule it was found that the available time was
in conflict with Mr. Gabrilowitsch's engagements with the Detroit Orchestra. Every
effort was made by the Association and Mr.
Gabrilowitsch to adjust these conflicting dates
but without success.

effort was made by the Association and Mr. Gabrilowitsch to adjust these conflicting dates but without success.

In order to provide adequately for musical development of the Philadelphia Orchestra, a new position, that of musical director, has been created which will be filled by Leopold Stokowski. Mr. Stokowski will have entire charge of the musical affairs of the association and will plan each season in all of its musical details. In addition to this, he will conduct sixteen weeks of concerts. Mr. Stokowski's schedule for next season is: from October 5 to October 25, November 24 to January 18, March 9 to March 23, March 30 to April 20. Mr. Toscanini has been offered the three weeks from January 19 to February 8. Mr. Molinari will conduct from February 9 to March 8. Mr. Reiner will head the orchestra for several pairs of concerts, and Mr. Smallens will make his usual number of appearances. The schedule of concerts will remain the same as for the present season, with a minimum number of changes in the orchestra personnel present season, with a minimum number of changes in the orchestra personnel.

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Leonora Cortex in Recital

A large audience, enthusiastic applause and liberal floral gifts were the portion of Leonora Cortez, gifted Philadelphia pianist at Town Hall on March 7. Miss Cortez is well and favorably known to the New York concert public by virtue of previous successful recitals.

The young artist possesses a technic which

successful recitals.

The young artist possesses a technic which shies at no difficulties, a tenuous tone susceptible of a multitude of expressive nuances, a meticulous rhythm and a deep



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insight into the musical message of the composers she interprets.

Contrary to the time-worn custom of starting with the classics, Miss Cortez opened with Grieg's suite, Aus Holberg's Zeit (arranged for piano by the composer from his orchestral suite) which she gave with all the imagery and elastic rhythmical lift demanded by the music of the Norwegian master. There followed in the opening group, Arthur Foote's skilfully written Prelude and Fugue, in which the recitalist gave a fine example of clear voice exposition and just sense of climax.

The rest of the program proved equally well suited to the eminent capabilities of the pianist. Schumann's formidable C major Fantasy received a performance that many a pianist of the male persuasion would have been proud of. Energy, power, fullness of tone and true Schumannesque breadth were distinguishing characteristics. The big stretches in the last movement were encompassed surpassingly. Liszt's Lorelei, the same composer's variations on a Paganini theme and shorter numbers by Sinding, Albeniz and Lecuona showed Miss Cortez always at the same high level of artistry.

This young pianist has been heralded in the principal musical centers of Europe, and contrary to the time-worn adage, she is distinctly a prophet in her own land.

Mary Stuart Gives Program

Mary Stuart Gives Program

On March 4, at Roerich Hall, a recital of considerable merit was presented by Mary Stuart, Scottish soprano, and Edwin Grasse, composer-violinist. Miss Stuart sang an aria from Handel, several English melodies, Scottish folk songs, and concluded with songs of the Hebrides. In her singing she revealed a fine soprano voice of lovely quality, her enunciation was clear and her interpretations commendable. Besides these many valuable assets, she is blessed with a cliarming personality. Several of her numbers had to be repeated. Edwin Grasse added to the artistic evening by playing compositions by Pugnani-Kreisler, Gluck-Kreisler, Tartini-Kreisler, a couple of his own compositions, and concluded with the Norwegian Dance No. 4 by Grieg-Grasse. He was enthusiastically received. Hermann Neumann provided brilliant accompaniments for the singer and violinist.

Artists Attend Buffet Supper and Musicale

A Sunday evening buffet supper was giv-en recently by Mrs. Franklin Terry at her East 66th Street home, during which the guests were entertained by an Italian acguests were entertained by an Italian accordion player. Among those present were Grand Duke Alexander of Russia, Rosa Ponselle, Romano Romani, Nicolai Orloff, Robert Goldsand, Carmela Ponselle, Mr. and Mrs. Lawrence Townsend of Washington, Mr. and Mrs. Rex Townsend, Mr. and Mrs. Oscar Seagle, Mr. and Mrs. Leonard Gold, and Mr. and Mrs. Laron Johnson of London (the former Betty Kendall).

After supper Mrs. Terry's daughter, Lillian Emerson, sang some charming French songs, and Mr. Seagle also was heard in several groups.

Godowsky Recovered

Leopold Godowsky has entirely recovered from his recent severe illness, and is in Berlin at present, preparing for an early resumption of his artistic activities.



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Activities of Culbertson's Artists

Activities of Culbertson's Artists

The second western tour of Ralph Leopold season having taken him from coast to coast. According to the country's leading critics, Leopold's mastery of the piano is now more comphrensive, more amazing and more satisfying than ever.

Rita Orville, soprano, "whose singing," declared the New York Telegram, "actually recalls Melba and Tetrazzini," is now fulfilling engagements in the North and Middle West. The following telegram was received from a local manager whose series has been sponsored by Mr. Culbertson for the past ten years: "Orville's voice is wonderful and a real revelation. You may count her engaged for the coming season."

Tohn Hand's operetta. The Beggar Stu-

real revelation. You may count her engaged for the coming season."

John Hand's operetta, The Beggar Student, will soon tour the East and Southeast. The Lawrence Harp Quintette has decided to continue under the Culbertson direction for another three years, and arrangements have been made accordingly. The American debut of Edward Papania, operatic tenor, will take place during the season of 1931.32 can debut of Edward Papania, operatic tenor, will take place during the season of 1931-32, and there are also available a limited number

of concert engagements.

Papania, called the favorite tenor of Mascagni, has appeared in all the most important opera houses of Europe.

The recent appearance of Ellenor Fuchs in Newark, N. J., won her a veritable triumph.

triumph

The well known American costume recitalist, Suzanne Kenyon, will appear in the near future at Georgian Court, formerly the magnificent estate of the late George Gould at Lakewood, N. J.; this appearance will be the first of her mid-winter tour. Mendham, N. J., recently heard the contralto voice of Lilyan Thompson, whose program was given before a large and interested audience. The recent recital at Town Hall by Sol Goichberg, celebrated mandolinist, duplicated the unusual success of his last season's appearance.

Mrs. Fry's Pupils in Variety of Programs

A variety of programs have been offered recently by pupils of Caroline Beeson Fry, vocal teacher, with studios in New York and White Plains. William Mercer, baritone, appeared as soloist at the afternoon session of the annual meeting of the New York City Federation of Women's Clubs at the Hotel Astor, singing Valentine's air from Faust, When the King Went Forth to War, by Koeneman, A Fairy Story by the Fire by Merikanto, and Sigh No More, Ladies, by Akikn. He was accompanied by Leonice Hunnewell.

On February 15, at Mrs. Fry's New York studio, a recital of songs by Hugo Wolff and Josef Marx was given by Mildred Payne, Marguerite Lederer, Hillmann Hunnewell, Margaret Conant Hall, and Hazel Schwartz. Many of the songs on the program were unfamiliar to American audiences, and were brought here by Mrs. Fry after her sojourn in Vienna. This unusual program was preceded by English songs, sung by Lucy Street. Mozart's one act operetta, Bastien et Bastienne was given under Mrs. Fry's direction by the Fireside Players at White Plains on February 20 and 21. The soloists were Elizabeth Norvis, who sang Bastienne, Katherine Hudson, who sang Bastienne, Katherine Hudson, who sang Bastienn, and Stanley Hunnewell, who sang the part of Colas. The singers are all artist-pupils of Mrs. Fry. The accompanying orchestra was made up of eight members from the orchestra of the White Plains Choral and Symphonic Society. The English translation of the opera was made by Mrs. Fry during her stay in Salzburg last summer, where she studied the work with Dr. Paumgartner, director of the Mozarteum.

Courtauld-Sargent Concert Series Announce Extended Program for Next Season

London.—Widespread interest is aroused by the recently announced preliminary scheme for the next season of the Courtauld-Sargent series of concerts in London. The scope of the concerts will be more extensive,

scope of the concerts will be more extensive, embracing six orchestral concerts and three recitals, each of which will be duplicated on successive evenings, making eighteen concerts in all.

A number of the programs have already been arranged, opening in October with Malcolm Sargent conducting Sibelius' fourth symphony and Gregor Piatigorsky, cellist, as soloist. Sargent will also be in charge of the first London performance of Igor Stravinsky's Psalm Symphony, a Beethoven program, in which the soloist will be Artur

Schnabel, and a performance of Verdi's Requiem at the end of the season. Guest conductors will include Igor Stravinsky, who will conduct his own violin concerto in November, Otto Klemperer, and Bruno Walter, who will give a Mozart program in March. The new scheme will include three recitals added to the series of orchestral concerts. These will be given by Artur Schnabel, who will play the Beethoven-Diabelli Variations, Vladimir Horowitz, in a Bach-Chopin-Liszt program, and Sigrid Onegin, who will include Beethoven's Schottische Lieder in her program.

J. H.

Betty Tillotson Concert Direction Notes

Notes

Stuart Gracey, baritone, has been engaged to sing in Syracuse on March 29. Ellery Allen sang at the Englewood Woman's Club, with the Instrumental Trio from the Society of the Friends of Ancient Instruments, on February 10. On February 2 she sang for the Hartford Woman's Club. April 2 she will be with the Plantations' Club of Providence. Twenty-six engagements are to Miss Allen's credit this season, and five more will occur in April, all of which are for the Public Schools of New Rochelle.

Betty Tillotson announces the management of Frances Peralta, soprano, formerly of the Metropolitan Opera Company. Miss Peralta sang for the Chryopean Club of Brooklyn, at the Biltmore Hotel, on February 19, and will be with the Verdi Club at the Plaza, singing the Light of Saint Agnes by Harling.

Arthur Van Haelst, baritone has been an

the Plaza, singing the Light of Saint Agnes by Harling.

Arthur Van Haelst, baritone, has been en-gaged for the Fourteenth Church of Christ Scientist. Elsie Luker, contralto, artist-pupil of Nevada Van der Veer, was com-pelled to postpone her recital from February 16 to March 23 at the Barbizon Plaza. Leonora Cortez has signed a contract to re-turn to Europe during the month of Octo-ber, 1931. She will remain there until Feb-ruary, 1932.

Cara Verson, modernistic pianist, and one

ruary, 1932.

Cara Verson, modernistic pianist, and one of the most popular pianists of Chicago and the Middle West, has signed a long term contract with Miss Tillotson. 'She has played extensively throughout the West and in Europe. She will make her first tour of the East in November, 1931, and will tour the New England States. Town Hall will be the scene of her New York concert and she will also play in Boston.

Austral and Amadio Well Liked

Austral and Amadio Well Liked
In their recent American appearances,
Florence Austral and John Amadio have
added still other successes to their long list.
There can be no doubt that Mme. Austral
is one of the best loved singers ever to visit
this continent, and sold-out houses greet her
wherever she goes. The Seattle Post-Intelligencer says of Mme. Austral's singing:
"The great dramatic soprano was in fine
voice. Tonal grandeur, effortless production, purity of style and grasp of dramatic
values—all gave dignity to her versions.

Mme. Austral assuredly ranks high
among the noblesse of the operatic stage."

The Cincinnati Enquirer notes that: "Her
glorious voice, capable of producing every
gradation of tone volume and color, was
used with a refinement of style that gave the
lie to claims that only 'shouters' can sing
Wagner." The Vancouver Sun says:
"Rarely has Vancouver been given such a
feast of music."

Of John Amadio, the last named paper
speaks: "John Amadio is among the outstanding flutists of the present day. His
part of the program received a most enthusiastic reception."

Sigma Alpha Iota Chapter Honors National President

National President

Beta Delta, the Detroit alumnae chapter of Sigma Alpha Iota, national music fraternity for women, recently gave a reception and musicale in honor of Hazel E. Ritchey. national president. In the receiving line were Miss Ritchey, Mrs. George W. Peppard, Beta Delta's president; and two of the fraternity founders, Nora Crane Hunt and Mrs. Edwin S. Sherrill. Appearing on the program were: Dorothy Hess, Lois Johnston Gilchrist, Kathryn Lynch, Helen Kennedy Snyder, Virginia Whistler, and Mrs. Sherrill and Ada Gordon, accompanists.

Laura Kuhnle Presents Young Choristers

Choristers

The annual junior program of the Philadelphia Music Club, held recently at the Bellevue - Stratford, Philadelphia, included music by two choral groups directed by Laura Kuhnle. The Juvenile Chorus sang two numbers, and the Junior Chorus presented three songs, The Piper of Love (Carew), The Morning Wind (Branscombe) and The False Prophet (Scott). The singing of the young choristers was one of the most enjoyable features of this concert, and much credit is due Mrs. Kuhnle for the excellent training she has given them.



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PUBLICATIONS

ART SONG IN AMERICA, a survey of the development of song composition in the development of song composition in America, BY WILLIAM TREAT UPTON.

ART SUNG IN AMERICA, a survey of the development of song composition in America, BY WILLIAM TREAT UPTON. (Ditson.)

Mr. Upton disclaims any intention of writing an encyclopedic history of art song in America, and the only value he claims for his work is that it is a genuine study of American song itself rather than study about American song. The distinction is important, to say the least of it. We have heard so much about composers and so little about the composers' music that, as a matter of fact, most of us know a good deal about our creative talents but exceedingly little about what they have created. Here is collected in a book of some 300 pages a discussion of much American music with many examples of the music itself. In the early part of the work these examples are made in the shape of photostatic copies. The later examples are printed in the form of extended excerpts from the music, excerpts long enough to give a very good idea of the character and value of the song.

Some of the names of the composers are familiar, but most of them, in the early part of this book, entirely unfamiliar. In later days we come to such well known names as Paine, Buck and Bartlett, and some of their music still sounds attractive. In the next decade, 1870-80, the names are still more familiar, and among them are Oscar Weil, George E. Whiting, Dana, Gilchrist, Pratt, McCoy, Elson and Gleason. After this we come to the comparative moderns, including a number of those still living. In this group are found MacDowell and Nevin, and here for the first time we come upon music that has the richness of modern writing, which is quite a separate idiom from that of an earlier date. Many of the songs quoted are still familiar, and, indeed, are found on many programs.

Still another idiom is to be found in the music of composers listed in the next chap-

lier date. Many of the songs quoted are still familiar, and, indeed, are found on many programs.

Still another idiom is to be found in the music of composers listed in the next chapter with the dates 1900 to 1930. This list begins with Bloch and includes Boyle, Marion Bauer, Frederick Jacobi, Emerson Whithorne, Carl Engel, O. G. Sonneck, Henry Hadley, Carl Deis, George Harris and others, and it is not necessary here to say anything about their music because everybody knows it, at least everybody knows most of it, although we believe that the beautiful songs of Sonneck will be unfamiliar to most readers, and that is a very great pity, for Sonneck, in spite of the fact that he could find time during his busy career for very little composition, produced music exceedingly worth while, music that should be frequently heard.

However, there was no arguing with the taste of artists and with the taste of the public, and, to tell the truth, with such an immense wealth of American song literature as we have before us it is conceivable that it must be puzzling to the singer to pick out the best for programs. Perhaps this book will stimulate the use of some of this beautiful music which has fallen into disuse but

ESTABLISHED 1857

which has perhaps never been properly in-

which has berraps never been properly introduced.

It may not be out of place here to say that it frequently happens in America, as elsewhere, that very beautiful music indeed is still-born, that it never gets off the shelves simply because the composer and his friends—if he has any—have not the social or musical connections to bring the music to the attention of artists. One recalls the case of one of Cadman's songs, if memory is not at fault it was At Dawning, which lay on the shelves for some years until, by accident or otherwise, McCormack got hold of it, programmed it and started for it a popularity that has never waned in all these twenty years.

grammed it and started for it a popularity that has never waned in all these twenty years.

There must be many songs that would win equal success, if perhaps not exactly the same sort of success, if perhaps not exactly the same sort of success, if they could only be properly introduced, but how that is to be accomplished is more than this writer is able to say. It reminds one a good deal of the old Carroll rhyme:

"If forty maids with forty mops, Swept it for half a year,
Do you suppose, the Walrus said,
That they could sweep it clear?
I doubt it, said the Carpenter,
And shed a bitter tear."

If all the artists in America were to turn their attention to the unearthing of worth while American songs and persistently introducing them, would they succeed in sweeping clear the way to success? With the carpenter, we doubt it, and, though we do not shed a bitter tear, we imagine some of the composers do, or at least they could not be blamed if they did. It might not be a bad idea if some societies, instead of promoting the constant creation of more and more new music in America, would find out what we already have. Mr. Upton has shown the way. It is obviously up to some source of available income to encourage artists to introduce the music that he has unearthed. troduce the music that he has unearthed.

Shaffner Studio Notes

Shaffner Studio Notes

Pupils of Ruth Shaffner, soprano, who have been especially active of late, include: Peggy Conway, heard at the recent reception for "AE," poet laureate of Ireland, at The Barbizon, New York; Lota Forgie, who gave pleasure when she appeared before the Canadian Women's Club at its New York headquarters; Elizabeth Campanole, who sang before the Englewood (N. J.) Republican Club, and was also heard in incidental solos with the Gilbert Singers at their recent concert at the Hotel Plaza, New York.

The Shaffner Studios hold a weekly French class, and a solfeggio class will be offered later on. Miss Shaffner's pupils were recently her guests at a buffet supper in honor of Mrs. H. H. A. Beach.

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Harry C. Banks, Jr., organist at Girard ollege, Philadelphia, recently inaugurated College, Philadelphia, recently inaugurated a series of four recitals at the college before a large audience. His program included music by Sebastian Bach, two short numbers by Russell King Miller, and three Wagnerian transcriptions. William Silvano Thunder, pianist, assisted Mr. Banks at this

program.

Aaron W. Bastedo and Mrs. Bastedo invited friends to a Sunday afternoon reception-musicale, March 8, at their residence in Scarsdale, N. Y., "to meet Baroness Helene Nostitz von Hindenburg and Mme. Gina Pinnera." Mr. Bastedo was a leading singer previous to spending some wars in Europe.

a leading singer previous to spending some years in Europe.
Clarence Dickinson, Mus. Doc., presented works by Dvorak at the Friday Noon Hour of Music, Brick Presbyterian Church, New York, the assisting artists being Phyllis Kraeuter, cellist, and Earl Weatherford, tenor. March 22 the St. Matthew Passion was sung, with the church quartet as the soloists; they are Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh.

son Eddy was baritone soloist in

Nelson Eddy was baritone soloist in Brahms' Requiem, at Sunbury, Pa., March 2. So great was Mr. Eddy's success that he was at once reengaged for a concert in May. The Five Arts Club, Stefanie Gloeckner, founder-president, met at Hotel Astor, New York, March 9, for a musicale and tea. Fraser Gange, baritone, who recently appeared at a concert of the Beethoven Society at Town Hall, New York, will be one of the soloists with the Boston Symphony Orchestra, Boston, at the Bach Festival, March 24 to 29. Mr. Gange will also be a soloist at the Cincinnati Festival, May 4 to 9, and with the Cleveland Orchestra, April 23 and 25.

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Julius Gold has been appointed a lecturer on the faculty of Stanford University, Cal., for the coming summer session. Mr. Gold will offer a course on The Foundations of Musical Art, designed to benefit students who are specializing in the creative, interpretative or pedagogic branch of music.

May Korb, soprano, recently appeared as soloist with the Portland (Me.) Municipal Orchestra. Miss Korb offered operatic arias and songs by Carnevali, Raff and Bemberg. She was heartily applauded and responded with several encores.

Harold Land, baritone, has been engaged to sing The Seven Last Words of Christ in Yonkers at St. Andrew's Church on the evening of March 22, and at the Monastery of the Sacred Heart, March 27. He will sing Olivet to Calvary, at St. Thomas' Church, Brooklyn, March 29.

Sylvia Lent, violinist, recently gave a recital at the Peabody Conservatory of Music, Baltimore. Miss Lent fulfilled ten engagements during February, among them

Music, Baltimore. Miss Lent fulfilled ten engagements during February, among them one in Macon, Ga. Describing this recital, the Macon Telegraph and News said: "She ran the gamut of violin playing . . . marvel of double stops, pizzicato and flute-like passages devoid of vibrato. The artist was called for five encores."

of double stops, pizzicato and flute-like passages devoid of vibrato. The artist was called for five encores."

Ralph Leopold gave a successful program, under the auspices of the Grand Forks, N. D., Community Music Association, on February 23. The program included Mr. Leopold's own transcriptions of Sunrise and Siegfried's Parting from Brunnhilde, the Song of the Rhinemaidens from Gotterdammerung, and waltzes from Der Rosenkavalier.

Marta Linz, celebrated throughout Eu-rope as a violinist, also conductor, played before a sold-out house in her eighteenth concert in Madrid, Spain, in February. The Royal house was represented at the concert by Infantes Luis Alfonso and Don Fernando Bavaria.

Lucy Lowe gave costume recitals, based in the distinct American Colonial Period, 0's, '90's, and today, at the Studio Club, aughters of Defenders and Girl's Service left.

The Madrigal Club, Marguerite Potter, under-president, gave a luncheon at the reat Northern Hotel, New York, March

Great Northern Hotel, New York, March
14, Kitty Cheatham being honor guest; she
gave a talk on music for children.

The Malkin Trio recently gave a Boston
recital (Jordan Hall), offering works by
Brahms, Tschaikowsky and Smetana. "They
proved themselves excellently endowed
musicians and well matched collaborators,"
said the Boston Herald. "Broad and warmly sonorous tone and vigorous rhythms . . .
contrasting delicacy . . expressive phrasing heightened its beauty . . . the Smetana
trio gave particular pleasure." o gave particular pleasure."

Margaret McClure-Stitt's songs were

Margaret McClure-Stitt's songs were sung by Abby Morrison Ricker, soprano, at the March I musicale of the Women's Philharmonic Society. Macro Petrions and Evelyn Cirofici, violinists, were also on the program. Clara A. Korn was accompanist.

Viola Philo, soprano, on her way home with the Roxy Gang, filled engagements in Springfield, Ill.; Akron and Cleveland, Ohio; Pittsburgh, Erie, and Bethlehem, Pa., and Schenectady, N. Y., arriving in New York, March 29. April 14 she will sing in Indiana in joint recital with Mme. Schumann-Heink.

Schumann-Heink.

Abby Morrison Ricker, soprano, recently appeared before the Women's Philharmonic Society of New York, in compositions by Margaret McClure Stitt and also in Tosca arranged as an opera solilogue.

ny margaret McClure Stitt and also in Tosca arranged as an opera soliloquy.

Millicent Russell, English contralto, will appear in America all next season in oratorio, concerts and special programs. Miss Russell is under the management of

Annie Friedberg.

Lazar S. Samoiloff continues his summer classes in Portland, Seattle, Victoria and San Francisco this year as usual. His permanent residence is Los Angeles, where has a large class. Henry F. Seibert, on March 2, played

he has a large class.

Henry F. Seibert, on March 2, played the opening recital on the new organ in Messiah Lutheran Church, York, Pa.; March 22 he played at the new Presbyterian Church in Passaic, N. J.

Ednah Cook Smith, contralto, is at Miami Beach, Fla., where she will remain until the last of March. Mrs. Smith also made a recent visit to Havana.

Walter Peck Stanley, A.A.G.O., is giving six noon Lenten recitals on Thursdays, North Reformed Church, Newark, N. J., with very comprehensive programs, that of March 26 containing mostly Wagner works.

Mabel Riggs Stead, accomplished pianist and member of the Schmitz Council, recently gave a program before the Zeisler Club, Chicago. Mrs. Stead offered an old Spanish sonata by Soler, Scriabin's fourth sonata, dances by Mompou and the Toccata from Le Tombeau de Couperin by Ravel.

Nevada Van Der Veer will be soloist

Nevada Van Der Veer will be soloist April with the Pittsburgh Male Chorus and the Cleveland Orchestra.

Jeannette Vreeland, soprano, recently appeared in recital in San Antonio, Tex. The San Antonio Light said that Miss Vreeland "stirred the audience to a high pitch of enthusiasm." Describing the soprano's appearance in Louisville, the Courier-Journal declared: "She possesses a soprano voice of beautiful lyric quality, pure and smooth, long in range and varied in color. She has style and interpretative ability, dignity, charm and a sensitive feeling for mance."

Janie P. Wagoner was hostess for the music department of the Concord, N. C., Woman's Club, February 15, a tea, and costume recital, with solos, duets and choruses.

Well-Known Composers Take Part in American Rallet Guild's Production

Production

The American Ballet Guild, founded by La Sylphe and Ariel Millais, which gave its initial performance last spring at Mecca Auditorium with a Symphony Orchestra, will produce Pinocchio, an Italian Folk Tale, in April.

The Guild is sponsoring literally what the word implies, "A society of persons organized to further common interests and purposes." It is an institution not only to foster the spirit of the Dance in America, but to establish in name a theatre for the dance where composer, author, scenic artist and creator can meet, making concrete their dreams.

dreams.

La Sylphe and Mr. Millais have looked into the future with prophetical eyes, realizing the need and scope for a Ballet Guild. These internationally known dancers know it These internationally known dancers know it is an impossibility to create a standardization of any art without first forming its own school. Working toward this ultimate objective and peering far into the future, a Ballet School was opened in the late autumn in conjunction with the Guild. That it was the primary necessity of the Guild has already been proved; the students are the tools and materials with which to work, they are a part of the productions of the future, a part of the Guild, an artistic movement which portends much not only to New York but to portends much not only to New York but to the United States and Canada.

the United States and Canada.

The Guild, less than a year old, has already outlined work that would have been an impossibility had there not been an ideal of great magnitude behind it. That these plans could have matured so quickly, affording artists outstanding in Europe and the United States an opportunity of correlating their creations into a production like Pinocchio seems incredible.

States an opportunity of the creations into a production seems incredible.

Pinocchio, the Guild's second production, is an immortal story of Collodi's and this will be its first presentation in ballet and nantomime. Mabel Wood Hill, well-known passer, wrote the music for the and dancing on pantomime. Mabel Wood Hill, well-known American composer, wrote the music for the old folk tale for pantomime and dancing on a scenario by Dorothy Coit. "The score" Mrs. Hill states, "was finished three years ago. Although the dancers who saw the music during this time, Adolf Bolm, Micheo Ito and others were interested there was no group behind them, no way of producing a dramatic pantomime of this kind." The directors of the Guild heard of it and immediately accepted it.

rectors of the Guild heard of it and immediately accepted it.

Dr. Leigh Henry, Director of Opera in the Incorporated London Academy of Music, who conducts for the American Ballet Guild in the forthcoming production of Pinocchio, has been associated with the famous Diaghileff Russian Ballet. He was early in his career Director of Music with Gordon Craig at the School for the Art of the Theatre, Florence, Italy. The libretto of Pinocchio was written by Dr. Henry. The immortal hero of Collodi will be impersonated by Gluck-Sandor as the principal dancer.

Maloof Compositions Featured at Town Hall

Alexander Maloof, internationally known composer, pianist and conductor, directed an orchestra at Town Hall, on March 3, in conjunction with the dance recital given by Princess Leila Bederkhan at her Ameri-can debut. More than half of the two-hour program was devoted to compositions of Mr. Maloof, under whose baton the orchestra gave the audience a genuine treat of Ori-ental music, performed in a manner so different from anything played here of that type of music. His piano selections were a feature of the program. The New York Herald Tribune referred to the concert as follows: "Miss Bederkhan had in Mr. Maloof a most able assistant, whether in the capacity of pianist, composer, or conductor." The Sun stated: "Mr. Maloof's piano interludes and the orchestra were excellent."

Princess Bederkhan will give more recitals in New York and elsewhere with the assistance of Mr. Maloof and his orchestra.

Silberta on Scandinavian Music

Silberta on Scandinavian Music

Scandinavian Composers and Singers was the subject of Rhea Silberta's fourth lecture recital at the St. Moritz on March 11, the music of Sibelius, Sinding and Grieg being especially stressed upon. The subject was not as rich in research as others in the series, but Miss Silberta handled it in her usual enlightening way and brought much of interest to the ears of her large audience.

John Carroll, baritone, was again a soloist. In unusually good voice, he pleased his listeners with little effort. He got the most out of his selections and lent style and variety to their interpretation. He was recalled several times. Joyce Lynn, soprano, was another artist who gave pleasure, revealing a voice of freshness and charm, which was enhanced by her intelligent use of it.

The next musicale will take place on March 25. Debussy will be discussed and represented musically.

Next Season's Metropolitan Opera Novelties

The Metropolitan Opera Company announces, thus far, four novelties for next season. They include Jaromir Weinberger's Schwanda the Bagpipe Player, Italo Montemezzi's La Notte di Zoraima, and the other novelties may be chosen from the following: Suppe's Donna Juanita, Offenbach's La Belle Helene, Moussorgsky's Boris Godunoff, Delibes' Lakme and Verdi's Simon Boccanegra. Hanson's Merry Mount, a new American opera. has previously been an-American opera, has previously been an-nounced for the latter half of the season.

Harold Henry Plays in Washington

A brillant audience, including many governmental notabilities, attended the recent concert given by Harold Henry in Washington to entertain the guests of Mrs. James Griswold Wentz. Mr. Henry, who had been making some appearances in the West, fulfilled this private engagement before returning to New York.

Leila Bederkhan's Appearances

Princess Leila Bederkhan, interpreter of Oriental Dance Themes, after appearing on March 25 at Orchestra Hall in Chicago, will be seen at the Brooklyn Academy of Music on April 4; in Toronto on April 6 and 7, and in Detroit on April 10.

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Silvius, Monitor and Historian

(Continued from page 25)

(Continued from page 25)

Francisco, Karl Krueger has a continued one at Scattle, while Joseph Littau and Alard de Ridder are winning their way at Omaha, and Vancouver, B. C.

I read with much interest the fitting tributes paid to musicians lately deceased, as Dr. Lynnwood Farnam, Josiah Zuro, R. Watkins Mills, Richard Northcott, Charles K. Harris,—and to Gustav Hinrichs, still with us—also those tributes to the memory of Leschetizky by Gabrilowitsch and George Woodhouse, to Lilli Lehmann, to Etelka Gerster, to Arthur Nikisch and to Bernard Ziehn. In the list of the Leschetizky pupils the correct name is Alberto Franchetti, while Elizabeth Strauss (not Struss) also deserves mention. She is the teacher of the pianist, Margaret Hamilton. Thank you for mentioning Mme. Emmy Fursch-Madi, that great mistress of the grand style.

All honor to Cara Verson for the pioneering she has done, but the honor of introducing Szymanowski's piano music in this country is due to David Saperton, now of Philadelphia. As long ago as 1915 he performed Szymanowski's pianoforte sonata; and at that time much was made of Saperton's ability to memorize it at all.

In the issue for January 3, page 43, should not the name given be "Marx," referring to Joseph Marx, the Austrian composer? His songs have been sung much by Frances Alda, John Charles Thomas, and others in this country and are charming compositions.

Waldemar Rieck's article on Boccacciand yon Sunne was most informative but he

country and are charming compositions. Waldemar Rieck's article on Boccaccio

Waldemar Rieck's article on Boccaccio and von Suppe was most informative, but he might have included recent performances of Die Schone Galathé in Omaha and Cincinnati, or the one lately by the Liederkranz Club, New York. This operetta is given nearly every season here in the U. S. A., far oftener than Boccaccio now.

The great vogue quickly attained by Mary Wigman is a striking compliment to her art. We have had a sample of her school of dancing in the work of Kreutzberg and Georgi, her pupils. It is all so different from the art of the great Pavlowa, who until the last was active and engaged in helping young artists, like the Russian prodigy, Tamara Touvanova, a dancer for whom Pavlowa predicted great success.

February 7 issue, page 27: Teresa Car-

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reno was noted in the three-fold capacity of conductor, composer and artist. Her string quartet was played often and her piano pieces have a certain charm. Elly Ney has Mi Teresita in her repertoire. Carreno was a have a certain charm. Elly Ney has Mi Teresita in her repertoire. Carreno was a singer also at one period of her life and held her own in casts with great singers like Tietjens and Rudersdorff. Other women conductors include Emma R. Steiner, Lisbet Hoffmann, Mary Valentine, Soller, Ebba Sundstrom, Marta Lenz, Ruth Kemper, Antonia Brico and Marguerite Schauffler. Page 32: Gluck's opera Die Maienkonigin was given in Philadelphia, its American premiere, on December 1, 1927, with Irene Williams in the cast.

It has been pleasing to find lately mention of such celebrated artists as Mmes. Emma Calve, Emma Eames, Felia Litvinne, Frau Marie von Bülow, Julie Rive-King, Maria Gay, Aino Ackté, and her sister, Irma Fervain, and of Messrs. Richard Burmeister, Dr. Ernst Kunwald, Dr. Karl Muck, Thomas Salignac, Felix Weingartner, Dr. Ludwig Wüllner, and Giovanni Zenatello, many of whom are no longer so active as formerly. The passing of Robert Blass and William L. Famlins was duly chronicled. One regretted to learn of the serious illness of the distinguished violinist-transcriber, Arthur Hartmann.

guished violinist-transcriber, Arthur Hartmann.

The careers of American singers are very interesting to follow. In this connection I have noticed lately the reception Mme. Charles Cahier gave in Berlin for Marian Anderson, the continued success at the Metropolitan of Leonora Corona, Grace Moore, Clara Jacobo and that quickly won there by Myrna Sharlow and Beatrice Belkin. With the Chicago Civic Opera Company, Hilda Burke, Coe Glade, and Kathleen Kersting, also Barre-Hill have renewed their successes, while Emma Redell and Sonia Sharnova found places there in short order, as did John Charles Thomas, also, Oscar Colcaire. In Philadelphia Josephine Lucchese, Aroldo Lindi, Anne Roselle, John Charles Thomas, have had great success. In California and lately abroad Sydney Rayner and Gaetano Viviani won acclaim, also Tina Paggi. Mary Lewis is at the Opera Comique, Paris, and Juliette Lippe goes to Covent Garden. Houston is reported signed for the films, while Lisa Roma is to sing during the summer in Berlin in von Schillings' Mona Lisa. The contralto, Harriet Maconnel is singing in opera in Europe.

Your local correspondent has reported fully on operatic performances here this season,

opera in Europe.

Your local correspondent has reported fully on operatic performances here this season, of course, yet mention might be made again of Salome with Jeritza, Manski, Rayner, and Thomas and of Tannhäuser with the same artists, both conducted by Dr. Artur Rodzinski; of The Girl of the Golden West (Jeritza and Jagel) and of Clairbert in several operas. eral operas.

(Jeritza and Jagel) and of Clairbert in several operas.

The German Grand Opera, headed by Dr. Max von Schillings and Johanna Gadski brought us d'Albert's Tiefland—first revival by a major opera company in the U. S. A. since Elsa Alsen sang in it in Chicago about 1927-1928. The cast included Gadski, Klare von Kullberg—petite and sweet-voiced—Sembach and Max Roth. Roth is of imposing stature and voice and has great dramatic gifts. In conversation with Dr. Max von Schillings he spoke of the impending revival of his Mona Lisa in Berlin, and stated that Barbara Kemp, his wife, was active at the State Opera in Berlin. Marie von Essen, Esther Stoll, Richard Gross, and Allen Hinckley were outstanding figures in the Wagnerian operas. With the Chicago Civic Opera Company, Muzio starred in four operas, John Charles Thomas in two of these with her; while Leider and Olszew-ska, Kipnis, and Emma Redell in "Die Walkure" under Emil Cooper, and the first there in Der Rosenkavalier had much success. Schipa, Cortis, Charles Marshall, and Bonelli scored also.

Adolfo De la Huerta, President of Mexico, now teaches singing here: among his punils

Adolfo De la Huerta, President of Mexico, now teaches singing here; among his pupils is Enrico Caruso, Jr. It is reported that the latter is soon to make a radio appearance and that he is to be joined in a duet by the great friend of his father, Andrea de Segurola

I might add as I close this letter that Andreas Dippel was seen at the Die Walküre

performance. He is connected with a major

performance. He is connected with a major film company here.
You will be glad to know of the great success George Liebling had with his beautiful piano concerto, here and in other California cities, in performances by the Los Angeles Philharmonic Orchestra. He has made many other solo appearances and is eagerly listened to over KFT, a principal radio station here.

(Prof.) D. H. Silvius, Jr.

The Piano

By William Geppert

Dr. Erskine offered a rather interesting little talk at one of the recent Sunday concerts given by the Dollar Symphony Orchestra at the Roxy Theater, where an orchestra at the Roxy Theater, where an orchestra at the Roxy Theater, where an orchestra of 200 musicians is giving a series of programs for the benefit of unemployed musicians. These concerts are attended by great numbers of people each Sunday, some 4,000 or 5,000, and these dollar concerts, under the directorship of Erno Rapee, are carrying out, it seems to the writer, an idea of "Roxy" Rothafel and Dr. Erskine so stated—of giving to great audiences the best in music at low prices. Guest conductors, soloists, etc., are presented on the programs of these wonderful demonstrations of music, and one point that Dr. Erskine dwelt upon was that the programs were short.

Those who attend musical events will agree with Dr. Erskine in this. Conductor Rapee arranges programs of music that are received with great demonstrations by audiences that give the most profound attention and respect to the music that is provided.

One fact that stands out in the Roxy orchestra of 125 that plays at each performance in that great auditorium is that two concert grand pianos are utilized. These two pianos are prominently placed in the first row of the orchestra, and it is, as far as the writer knows, the only orchestra that gives such prominence to the piano.

Dr. Erskine's comments upon the long programs are of moment, for one who does go through a two hours' program leaves an auditorium with a tired feeling, and, as Dr. Erskine says, a mingled idea in the brain of too much music, not allowing that permanent thought to remain as in the short programs.

Dr. Erskine also referred to the similarity of programs that were provided for piano recitals, stating that they generally started off with Bach and Schumann and wound up with Rubinstein and Liszt, the ending of the recital, probably, being intended to leave in the minds of those who were present an exhilaration that would evide

earlier days, and one also can remember the perfume-like tones that De Pachmann brought from the piano and which filled a large auditorium with much more of the real musical capabilities of the piano than those muscular pianists who seem to feel that the more noise they get out of a piano the more it is enjoyed.

more noise they get out of a piano the more it is enjoyed.

The piano is made to suffer through these wild demonstrations and the unmusical tones that are forced out of a really beautiful musical instrument. In this there is presented one of the many difficulties the piano has had to overcome in making itself loved for its musical qualities alone.

The Sunday concerts at the Royy Theater.

to overcome in making itself loved for its musical qualities alone.

The Sunday concerts at the Roxy Theater are certainly demonstrating the fact that people will go to concerts where only the best in music is provided, and this at a price that all can afford. The programs arranged by Conductor Rapee run a little over an hour,—and an hour of good music will leave a much deeper impression, as Dr. Erskine stated, than a two-hour concert interspersed with demands for encores that are seemingly killed by the loud clappings and noises evoked from an audience in the effort to obtain more than they have paid to get.

Another point brought out by Dr. Erskine

evoked from an audience in the effort to obtain more than they have paid to get.

Another point brought out by Dr. Erskine was that if music could be given in large auditoriums with large audiences at low prices there would be reached a turning point that is not brought about at the present time. It would seem that "Roxy" Rothafel is demonstrating that great performances at low prices in beautiful auditoriums go far toward giving to the people that relief which music demands. Dr. Erskine stated that while people in this country are paying for their music, those in Europe, even though given the benefit of low prices of admission, are compelled to accept gratuities provided by individuals of wealth or noble position. Thus he carries out the attitude of Andrew Carnegie, when he was asked to endow the Pittsburgh Orchestra, and this many years ago, that people should pay for what they get at symphony concerts. This, of course, applies to all musical events. It would be far better for a pianist to play to a small house with the same gross receipts with prices that prevail at the present time.

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Chicago

(Continued from page 26)

MAIER AND PATTISON

MAIER AND PATTISON

The Studebaker Theater in Chicago was practically sold out when, on March 1, Bertha Ott presented Maier and Pattison in a two-piano recital. These two young artists, who for several years have delighted innumerable audiences throughout the country, are to dissolve partnership at the close of the season, and this is a source of regret, as their team-work has been responsible for the revival of two-piano recitals. Maier and Pattison, since their sensational appearance with the Chicago Symphony Orchestra, have made legions of friends here in Chicago among the profession in which they rank so high, among the music lovers to whom their playing has always been a treat and even among the laymen who always applaud their efforts and who bought tickets whenever these two wizards of the keyboard were billed. At the recital under review, they exhibited all the qualities to which they have accustomed us in the past, and it is hard to believe that, having reached the acme of perfection in their art, they have decided to discontinue their joint appearances.

ELLY NEY

ELLY NEY

At the Civic Theater, on March 1, a goodly audience assembled to hear that amazon of the keyboard, Elly Ney, who presented an all-Beethoven program, under the management of Bertha Ott.

KREUTZBERG AND GEORGI

Kreutzberg and Georgi gave their second dance recital of the season at Orchestra Hall, on March 1, again captivating the large audience with their fascinating 'dances. Theirs is indeed great art, which is appreciated by their many followers in Chicago, where they are great favorites. The program contained many numbers which were new, and several requested old ones. There were encores and repetitions to satisfy a clamorous audience. ous audience

LENTEN CONCERT AT ST. PATRICK'S

LENTEN CONCERT AT ST. PATRICK'S

In the second of the series of Sunday evening Lenten concerts at St. Patrick's Church, Adams and Desplaines, on March 1, the choir, under Dr. J. Lewis Browne, was assisted by the Neilsson Trio. Organ solos by Dr. Browne, one of them, Alla Marcia, his own composition, were a feature of the program. They received masterly performance at Dr. Browne's hands and won the approval of the listeners. The Alla Marcia is one of the many compositions from the prolific pen of the director of music of the public schools. It is skilfully written and is a melodious gem.

a melodious gem.

Of especial interest is the presentation in this series of selections from the Stabat Mater of five different composers. On this occasion the choir sang the Virgo Virginum praeclara from the one of Rheinberger with

telling effect, besides the Finale from Gounod's Gallia. To complete the interesting program there were trios, duets, quartets and solos for soprano, bass and tenor.

CLARA FRIEND

A piano recital at Kimball Hall on February 27 brought forth a very talented pianist, Clara Friend, who has been trained by Isadore Buchhalter. In a program of Mozart, Schumann, Alkan, Schlozer, Goossens, Albeniz, Gershwin, Grainger and Liszt the young pianist proved well equipped technically, musically and mentally, and she won the unstinted applause of a goodly audience.

The Kinseys En Route

Entoute to Algiers and Casablanca, North

Enroute to Algiers and Casablanca, North Africa, Mr. and Mrs. Carl D. Kinsey, of the Chicago Musical College, send word that they enjoyed the trip across, and that after reaching Algiers they expect to spend about four weeks in autos and camel caravans.

VITALY SCHNEE'S ANNUAL RECITAL

VITALY SCHNEE'S ANNUAL RECITAL At his annual recital at the Playhouse on March 22, under Bertha Ott, Vitaly Schnee will present an unusual program. Always with an eye to presenting something new, this ambitious pianist is constantly delving into the piano literature, and the result is programs that are both novel and interesting. At this recital he will give first Chicago performances of a Sonata in F major by Domenico Cimarosa, Medtner's Fairy Tale, Railroad Tracks by Vladimir Deshevov and Szanto's arrangement of Stravinsky's Petrouchka. Other numbers will be by Ferrer, Handel, Liadoff, Miaskowsky, Balakireff, Korngold and Ravel. orngold and Ravel.

INTIMATE MUSICALES AT THE ST. CLAIR Intimate Musicales at the St. Clair Marianne Blashek is presenting a group of intimate musicales, followed by tea, on Sunday evenings during February and March, in the roof ballroom of the St. Clair Hotel on the North side. Among the well known artists who have already appeared are Else Harthan Arendt, Eva Gordon Horadesky and Lola Monti-Gorsey.

SAMPLE STUDIO NOTES

Sample Studio Notes

Pupils of John Dwight Sample are much in demand for recital, concert, opera, oratorio and church work. Edward Grabinsky, tenor, was special soloist at St. Henry's Church on February 22. On the same day John Macdonald, bass soloist at St. James' Cathedral, was special soloist for the afternoon service in the new University of Chicago Chapel.

Alfred Gally, tenor, sang over Station WGN during the Musical Melange Hour on March 1. Mr. Gally has been soloist at Temple Sholom for the past three years. Genevieve Burnham, coloratura soprano, appeared in a group of songs for the Sunbeam League's annual breakfast at the Stevens Hotel, on February 21.

Edwin Myers, bass soloist at the Church of the Atonement, sang at the Lyons Township Assembly at La Grange on February

He was also soloist with the West urban Symphony at the Speedway Hos-

Suburban Symphony at the Speedway Hospital on March 1.

Marian Carlisle, soprano, and Dan Baker, tenor, presented the Twilight Musicale program at the Beachview Club on February 22. Miss Carlisle has been with the trio in the Colchester Grill at the Stevens Hotel for several years and has been broadcasting over Station WENR. Mr. Baker is one of the staff artists at Station WBBM.

Maude-Key Shelton, soprano, broadcast over Station WCHI on February 22; was soloist for the Southern Club Tea at the Drake Hotel on February 26; and sang at the South Shore Country Club, on February 28.

the South Shore Country Club, on February 28.

Raymond Hentschel, tenor, appeared at a musicale in the Cordon Club ballroom on February 27.

Margaret Carey Libbe, soprano, sang at the Birchwood Club February 21. Miss Libbe broadcasts over Station WGN every Friday afternoon.

JESSIE HALL RESUMES YOUNG ARTISTS SERIES

The original Young American Artists Series, founded by Jessie B. Hall, was resumed on March 5, with a joint recital by Rudolf Haas, tenor, and Mary Fluck Eldredge, pianist, at Curtiss Hall.

HANNA BUTLER SINGS FOR LAKEVIEW SOCIETY

Hanna Butler, Sings for Lakeview Society

Hanna Butler, soprano, was heard in the Crystal Ballroom of the Blackstone Hotel on March 2, under the auspices of the Lakeview Musical Society. Though several other soloists appeared on the program, we heard only Mrs. Butler's singing of Flegier's Le Beau Reve, Schubert's Heiden-Röslein, Brahms' Immer Leiser wird mein Schlummer, Strauss' Ständchen and Fisher's I Heard a Cry. It is regrettable that Mrs. Butler is kept so busy in her voice studio that only occasionally one hears her publicly nowadays. In glorious voice, Mrs. Butler sang not only with beauty of tone, but with style, understanding and clear enunciation of German, French and English. Indeed, Mrs. Butler enunciates French and German as very few Americans do. Her success left no doubt as to the pleasure derived from her singing by the members of the Lakeview Musical Society. It must also be stated that Mrs. Butler's charming personality won her added favor, and that in her Parisian model of velvet print she delighted the eye as much as her song did the ear. The gifted soprano was superbly seconded at the piano by Rose Lyon DuMoulin, one of Chicago's premiere accompanists.

Harold Van Horne, pupil of Rudolph Reuter, appeared in public recital in the Civic Theater on March 8.
Esther Goodwin, contralto, of the voice faculty, will appear in recital under the direction of Bertha Ott, on April 15. Among

recent recital engagements of Miss Goodwin have been: Chicago Woman's Club; private musicale, Kenilworth, Ill.; Crescendo Club, Beverly Hills, Ill., and Morgan Park Methodist Church.

Vincent Micari, talented pupil of Kurt Wanieck, and winner in the recent contest of the Society of American Musicians, appeared as soloist in the Hungarian Fantasie of Liszt, with the Chicago Symphony Orchestra, on March 5. Mr. Micari will again play the Liszt number with the orchestra at the concert of March 19.

Clara Harsh, piano pupil of Allen Spencer, appeared in recital for the Winnetka Music Club on February 23.

Piano pupils of William Haeuser and violin pupils of Nelson Schreiber were presented in recital in Conservatory Hall on March 5.

Piano pupils of Olga Kuechler and violin pupils of Henry Sopkin furnished the program for the *Tegular Saturday afternoon recital at Kimball Hall on March 7.

CHICAGO MUSICAL COLLEGE ACTIVITIES

CHICAGO MUSICAL COLLEGE ACTIVITIES
Dorothy Ford, pianist, pupil of Rudolph
Ganz, played for the Chicago Woman's
Musical Club, March 5.

Alex Pevsner, violinist, pupil of Leon
Sametini, gave two recitals in Milwaukee
on February 26; one at the State Normal
Teachers College and the other at the North
Division High School. Ralph Squires, pupil
of Rudolph Ganz and Mollie Margolies,
played the accompaniments and also several
solo numbers.

Merle McCarthy West, pianist, pupil of
Edward Collins and a member of the College faculty, played for the Woodlawn
Woman's Club on March 10.

Harriet Jordan Bingham, soprano and
Irene Palmquist, contralto, pupils of Graham
Reed, sang a group of songs at the La
Grange High School on February 27.

Emily Burnham, pupil of Edward Collins,
gave a piano recital for the MacDowell
Club at Rockford, Ill., on March 12.
Marie Healy, coloratura, pupil of Frantz
Proschowski, sang over the NBC chain on
March 4.
Ruth Walmsley, pupil of Rudolph Ganz,

Proschowski, sang over the NBC chain on March 4.

Ruth Walmsley, pupil of Rudolph Ganz, gave a piano recital March 10 in Kimball Hall. Robert Long and William Pfeiffer, artist pupils of Graham Reed, sang for the West End Woman's Club on March 6. On March 9, Mr. Long was guest artist over station WTMJ, Milwaukee.

Anna May Chandler, pupil of Frantz Proschowski, is singing daily over station WGN.

Geraldine Pizza, soprano, pupil of Mary

WGN.
Geraldine Pizza, soprano, pupil of Mary Wendling Titus, sang a group of songs for the National Hotel Women's Association at their meeting on February 23, in the Crystal Room of the Sherman Hotel.
Lucia Diano, soprano, pupil of Mme. Aurelia Arimondi, sang the role of Nedda in Pagliacci at the Royal Theater in Turin, Italy, recently.

MORTON LANG

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JEANNETTE VREELAND soprano, who has been reengaged as one of the soloists at the Chicago North Shore Festival, May 18. Miss Vreeland will sing the soprano role in Honegger's King David. Another reengagement for this artist is her appearance at the Cincinnati Biennial Festival, from May 5 to 9 inclusive.



ERNESTO BERÚMEN.

ERNESTO BERÜMEN, concert pianist and pedagogue, who will continue teaching in New York this summer at the La Forge-Berümen Studios. Musicales will be given at the studios every week, from June It to September 1, and the following artist-pupils will appear: Mary Frances Wood, Phoebe Hall, Aurora Ragaini, Gertrude Neff, Katherine Philbrick, Lottie Roessler, Emma Olsson, Edna North, Helen Marjorie Wakefield, Phil Evans, Harold Dart and others. Among Mr. Berümen's pupils who have been very active this winter are: Phoebe Hall, who made a successful debut at Steinway Hall, New York; Aurora Ragaini, who has been touring the Middle West; and Harold Dart, who has appeared in Philadelphia and other cities. Berümen pupils have also played over Station WEAF on the La Forge-Berümen Hour, every Thursday afternoon.



THE DIRECTOR'S HOUSE at the Claude Warford Studios in Paris.

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FLORENCE BULLARD,

FLORENCE BULLARD,
soprano, who "displayed a voice of good
size and likeable quality," and "interpretive ability," according to the HeraldTribune (issue of March 3), following
her first song recital at Chalif Hall, New
York. Similar appreciation of her voice
and singing appeared in the Baltimore
Evening Sun, which called her "an interesting artist," and said "admirable
was her singing of the Il Trovatore aria."
She "sang the splendid music tastefully,"
said another Baltimore daily. The Brooklyn Eagle was of the opinion that her
voice was "both powerful and sweet,"
and she sang "with charming manner
Vissi d'arte (Tosca) and 'Twas April
(Newin)." Educated as a pianist, she
later developed a singularly beautiful
voice, studying in Boston and then in
New York. Her repertory includes practically all operatic arias for soprano, and
she sings them in the original languages.
Along with her vocal ability, her poise
and splendid presence have also been repeatedly mentioned by the press.



MARY WIGMAN,

MARY WIGMAN, celebrated German dancer, who sailed on Friday evening, March 13, on the SS. Bremen, immediately after her final recital at Carnegie Hall. This completed her ten weeks' visit to this country and the fulfilling of thirty recitals, including a dozen in New York City alone. Other appearances were made in Philadelphia, Boston, Chicago, Detroit, Toronto, Montreal, Brooklyn, Newark, Bryn Mawr, Vassar and Wellesley. She also appeared at White Plains, at the Westchester Country Center. Miss Wigman now goes to dance in Paris, Berlin, and other European capitals. She will return next December for a coast-to-coast tour under S. Hurok's management.



JOHN MURRAY GIBBON,

author of the remarkably well documented book recently issued by Dutton, entitled Melody and the Lyric from Chancer to the Cavaliers, which was reviewed in the March 7 issue of the Musical Courier.



WILLIAM O'TOOLE,

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WILLIAM O'TOOLE, whose Teachers' Courses in Creative Piano Technic have attracted nationwide interest. Mr. O'Toole teaches in New York, at Steinway Hall, starting a new class every ten weeks. He also has classes at the Sutor School of Music in Philadelphia. The O'Toole method does away with the old-time finger exercise, scale and etude drudgery and substitutes for them a subjective activity on the part of the student, in which improvisation plays an important part.



GRETE STUECKGOLD AS ELSA
IN LOHENGRIN.
Miss Stueckgold, one of the leading sopranos of the Metropolitan Opera Company, recently returned from a short concert tour. The soprano scored a triumph
when she appeared as soloist with the
Syracuse (N. Y.) Symphony Orchestra,
Vladimir Shavitch conductor. Another
successful appearance for Miss Stueckgold was in recital at Indianapolis.
(Photo by Carlo Edwards.)

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ROSA PONSELLE.

whose broadcasting on March 9 over the Columbia coast to coast network was so highly commented upon, the consensus of opinion being that never had she sung more beautifully.

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Melba at Various Periods of Her Career



Newsboy ehoto

THE BEAUTIFUL MELBA IN 1895,

during her association with the Metropolitan Opera Company. Previous to that engagement she had been at the Paris Opera in 1889, in St. Petersburg during 1890, at La Scala in 1893, and that same year had triumphed in Stockholm and Copenhagen.



Photo copyright by Aime Dubont

MELBA IN 1896,

as Marguerite in Faust, one of her favorite roles. Melba made her American debut in 1893, in Lucia, at the Metropolitan Opera House, and it was there that, in 1896, she essayed for the only time of her life the role of Bruenhilde in Siegfried. It was a disaster.



Photo copyright by Aime Dupont

MELBA IN 1898.

At the time she was associated with the Walter Damrosch Opera Company, which not only gave opera on tour but also played at the Academy of Music in New York and Brooklyn.



NELLIE MELBA AS JULIET IN THE LAST ACT OF ROMEO AND JULIET, from a photograph made at the height of her career, and at which time she asked that it not be published until after her death.

